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नुवादेन च विभूषितम्

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MEGHADŪTAM

OF

MAHĀKAVI KĀLIDĀS

*With the Kātyāyana Sanskrit Commentary and
English Translation*

By

ĀCHĀRYA ŚRĪ CHARANATĪRTHA MAHARĀJ

(Shri Bhuvaneshwari Pithadhiish Akhānd Bhumandala-
charya Anant Shri Vibhushit Raseshacharya)

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INTRODUCTION

KALIDASA—THE GREAT POET

AND

HIS 'MEGH DUTAM'

ARYAN SCRIPTURES AND LIFE AS A HOUSEHOLDER :

Scriptures composed by ancient Aryan Sages are the quintessence as it were of their experience for thousands of years. They are the sweet fruits of the trees, planted and fertilised by those sages to guide human beings in all walks of life. Hence it devolves on us to nurture and protect those plantings and to pass our worldly life in comfort and happiness by eating their very fruits. A tree planted naturally requires five to fifteen years to fructify. Likewise, the scriptures bequeathed by our ancient preceptors, the trees which provide us fruits for various spheres of life have their roots on the experience of our mighty ancestors for centuries astretch. May the people of the world follow them and fulfil their mission in life ! These scriptures have been written not for India or for the Hindus alone. The principles they enunciate are universal by nature. Hence the whole humanity can avail itself of their advantage by accomplishing happiness in all spheres of life.

A Husband and a wife—the main embodiments of a domestic household, their children and descendants, who mould their life on the basis of these Aryan scriptures, ennobling in aim, attain happiness not only

in this world but also in the life to come. In the Aryan's domestic life, once the husband and the wife are united by religious marriage rites, the tie of affection between the two is so strengthened that they live practically throughout their life as a single soul in two separate bodies. Even to-day, the domestic life of the Hindus is much happier as compared with that of people of other nations. For some time past, some of the leaders and learned persons in Europe and America, who have been witnessing the adverse results of their mode of domestic life, are actuated to study the principles underlying the domestic life of the Hindus and to devise ways to adopt them.

Children do not become free from the debt, they owe to the presents who gave them birth, even though they serve them throughout their lives. Materialistic people of to-day do not follow this injunction of the Shastras so faithfully, as it is being done in India. They argue that children are the outcome of the passion of the parents. As such, they owe no gratitude to their parents. How base, ungrateful and perverted mentality does this reveal! As against this, sages, who have moulded our minds to fulfil pious filial obligations, become the recipients of high praise not only from us but also from the learned persons of other countries.

No country other than India can display examples of thousands of heroic Kshatriyas and men of other castes, who have sacrificed their kingdoms and lives to protect the chastity of their women and so also of valiant ladies, mostly Kshatriyas, who have embraced death by willingly consigning themselves to funeral

pyre, out of affection for their husbands or menfolk. This is the result of pious mentality shaped by Aryan scriptures.

The Meghdutam is the history in truth dating two thousand years back. Along with other historical works and Puranas, it affords a glowing example of the indissoluble tie of affection, existing between a husband and a wife in India, since times immemorial. Any householder can well imagine how blissfully happy must be the worldly life of the couple, imbued with so deep an affection towards each other. It is only in India, that one finds poetical compositions, nobly illustrating the divine ties of affection between a husband and his wife. Such poems or opics lead the people to the right track of worldly happiness—a task that can never be accomplished by any number of preachers, laws or other means.

Poetical compositions of the Aryans and allsided popularity of the Meghdutam.

In India, Valmiki and Vyas are the poets, who have first laid before the people high ideals, to achieve happiness in domestic life. In order that the people can travel with ease on the path chalked out by them, Bhavabhuti, Bharavi, Bhasa, Kālidasa, Bana and many other great poets have, in their wake, composed some of the best poems and dramas, contributing to happiness in the domestic life of the Indians and to the establishment of India's glory and world-preceptorship. Savants of the world acknowledge that no poets of any language in any part of the universe stand favourably in comparison with the intellectual vision of the Sanskrit poets of India. Not only in the field of poems and dramas, but also in philosophy, astro-

logy, Ayurveda, Sculpture, Science, Arts and Culture, no country of the world has possessed such scholars and research workers as have existed in India in times past.

The "Abhignan Shakuntalam" of Poet Kalidas has charmed the entire world. Likewise, his 'Meghdutam', though smaller in extent, has attracted the attention of the scholars and the people, not only in India but also Europe and America. The Meghdutam, which has won high encomiums for Kalidasa, has been well-known in every province of India for two thousand years. It was first published in Europe and America 140 years ago, whereafter its translation in different western languages was undertaken. Surgeon Dr. H. H. Wilson of the East India Company was the first to get the Meghdutam published in Calcutta, with its English translation and Sanskrit Commentary in A. D. 1813. By 1847, Dr. Jacob and Clarke got it printed in London, Dr. Guild in Copenhagen and Bonn and Dr. Max Muller in Konigsberg. By 1874, Dr. Stanzer in Breslau and Dr. Bach in Berlin brought out its German translations. Besides, its editions in other European languages have also been printed by Dr. E. Hultzsch, Dr. Johnson, G. A. Jacob, Shutz, Fitz and other scholars. We feel highly gratified to realise that the Meghdutam has been so well acclaimed by European scholars. So long as the art of printing was not introduced in India, the Meghdutam was read throughout the country in the form of manuscripts, which if collected to-day, would come to the minimum of 5000. Lithography was started in India 200 years ago; but with the development of the art of printing in other countries, Indian scriptures and Kavyas inclu-

ding the Meghdutam were also got printed and widely circulated.

ANCIENT COMMENTARIES :

Commentaries on the Meghdutam, by Vallabh and Mallinath have been printed at Bombay and Poona and the Pradeep commentary of Dakshinavarta Nath at Trivandrum. In Shree Bhuvaneshwari Granth Bhandar, there are fourteen manuscripts of the Meghdutam, including two commentaries of Mallinath entitled Sandesh—Vishaushadhi Sanjivani, one Avachuri commentary, 2 anonymous ones, 4 mss. with bare text and 5 incomplete mss.

LUCID COMMENTARY KATYAYANI AND ITS AIM :

My Sanskrit Commentary on the Meghdutam entitled Katyayani has been drafted, with a view that the reader can understand the meaning of the verse, just after he goes through it. It varies greatly from the commentaries of Mallinath and others in elucidating words, phrases, thoughts and meanings of verses.

95% of the persons who read difficult but interesting Kavyas like the Meghdutam are naturally inclined to refer to the commentaries at once, if, after a reading a verse, they find it difficult to understand any word or grasp its meaning. Their minds are not prepared to tolerate the least delay. If they do not find from the commentary what they seek to know, they get disappointed and at times pass remarks uncomplimentary to the commentator. This is a feeling natural to every human being and everywhere. Sanskrit commentaries at times contain lengthy elucidations from grammatical and other relevant points of view

with the result that the reader takes a long time to find out what he wants to know and very often the point he seeks for is itself unelucidated. In such cases, he has to refer to other editions or commentaries and dictionaries. To obviate this fact for every reader and every commentary on Shastras, my Katyayani commentary has not been made unnecessarily long. It has been written in a way to help to grasp the meaning of a verse all at once.

Besides, students studying the Meghdutam will find this commentary interesting and explanatory. If they require grammatical, lexicographic or other sorts of authoritative citations, they may better refer to other commentaries. I think many will find that I am the first to start this type of Sanskrit commentary, novel in style. However, I leave it to readers to decide, whether my style and arrangement in drafting this commentary is proper or otherwise.

IMITATIONS OF THE MEGHDUTAM :

Many learned persons have imitated the Meghdutam, by composing पार्श्वभ्युदय, नेमीदूत, पवनदूत, हससदेश, मनोदूत and such other Kavyas, having a दूत or the messenger underlying. Shri Jinsenacharya has written his पार्श्वभ्युदय in Vikram Samvat 871. From poetical point of view, it is a good composition, concerning a prayer to Parshwanath. All the verses are in Mandakranta Metre just like the Meghdutam. Some new verses have been composed and incorporated in the text herein by ममम्यापूति method. I have not got to see any manuscript copy of पार्श्वभ्युदय. The one printed in Vikram Samvat 1966 in the Nirnay Sagar Press at Bombay has 4 Sargas and 358 verses in Mandakranta

corresponding to the Meghdutam. It also contains more verses by way of praise of the poem. The printer has adopted 120 verses in this book from the Meghdutam. The 70 verse आनन्दोत्थं and 75th verse यस्यां मत्त..... have been regarded as interpolations. This Jinsencharya is said to have existed in Vikram Samvat 871 and was the preceptor of King Amogh-varsha of the Rashtrakoot dynasty, ruling over Karnataka and Maharashtra. His capital was at Malkhet or Many Khetpur. The number of verses in Jinsencharya's manuscript is the same as in that of Mallinath, some additions to which have, however, been made by him as समस्यापूर्ति. As compared with the present text, the verses here contain many variants. But looking as a whole, the Meghdutam copies of Mallinath and Jinsencharya throw no new or more light about that poem. नेमीदूत is a prayer to Neminath, composed by Poet Vikram, the son of Sangan. In it, the first three lines of each verse are for praise and the last line is for समस्यापूर्ति as in the Meghdutam. Of course, this is a better composition than पार्श्वोद्भव. In this way, many poets have imitated Kalidas. Prayer in the form of a समस्या is not good. Ancient Aryan poets have not adopted this style. One's poetical genius can be shown by composing an independent poem in praise of anyone. The incidents in the life of each incarnation of God are different. To connect them all together as a romance in a versified form is a method indeed far-fetched. Still the fact that these learned persons have utilised the Meghdutam in their praise of beings incarnate goes to show how much enamoured they may have been of that poem.

KALIDAS IS NOT A ROMANTIC POET ONLY :

Some say that Kalidas is a poet of romance (eros) but that belief is not proper. He has selected such subject matters that some of the incidents therein naturally have romance in predominance. To present it in an elegant, effective way depends upon the poet's intelligence and genius. It is the charm of the poet, if he best displays the Rasa, as it is in every episode. Kalidas was well versed in all Sashttras. Hence any subject or Rasa taken up by him has been raised to the highest. The readers are charmed to find that whatever Rasa he deals with is conjured up there in its practical form. Aja's lamentation for Indumati in Raghuvansha is the best example of कद्वय रस—Pathos. It is the quality of the poet himself to create any Rasa, wherever he wants to, in a way that the readers, engross themselves in it and forget the self. It is also possible that a poet may concentrate himself more on that Rasa, with which he has greater contact in life. His genius will shine best in it. Kalidas' life was mostly spent in royal court pleasures. Hence it is but natural that शृंगार रस—Eros—has best been depicted by him, wherever the occasion has demanded it.

If we think of the ancient poets preceding Kalidas, we find that they too have concentrated on that very Rasa, which the occasion demands. Rama's going to the forest, Sita's kidnapping, her non-acceptance by Rama after Ravana's slaughter, Valmiki's vows about her purity, her entering the chasm in the earth, taking away of Draupadi's clothes, Pandava's going to the forest, Draupadi's words to Shri Krishna while

going for a compromise are the occasions in the Ramayana and the Mahabharat, where Valmiki and Vyas, the best of the ancient poets, have so superbly concentrated on करुण रस,—Pathos—as to move the reader's hearts to the highest, and to shed tears from eyes. No poets can stand in comparison with them. Poets following them have taken up the subject matter for their poems or dramas from the work of Valmiki and Vyas, offering it in an attractive form and lying stress on a particular Rasa, as the case may be.

SUBJECT MATTER OF THE MEGHDUTAM :

Mallinath's remark that the subject matter of the Meghdutam was taken by Kalidas on the basis of the Ramayana is not proper. The whole poems is full of similies and comparisons. One of them is that the Yaksha's wife will be so eager to hear the message from the Megha as Sita was to hear Rama's message from Hanuman. There is also a reference to Sita's holy and historical water pools in Ramgiri Ashram. To deduce from this that Kalidas had his theme for the Meghdutam (as suggested from the Ramayana) is not correct. Any poet can give any illustration or illustrations of ancient or contemporary historical incidents, places etc. as befitting the occasion. The Meghdutam is full of many such illustrations.

We can see from this Kavya that Kalidas' knowledge of geography was of a high order. Equally deep was his knowledge of nature, customs and mode of life of the people of different regions.

The Yaksha speaks no word against the king who granted him an exile but remains faithful to him. The

reason for the king's giving him the exile is attributed to his own bad luck. This indeed shows the greatness of the poet's nature and his faithfulness to his master. This is but the nature of ancient or modern Sanskrit poets and learned persons influenced as they are by Sanskrit literature and its marvellous knowledge.

THE DATE OF KALIDAS :

Kalidas was born at Ujjain in the past Kaliyuga's or Yudhisthir Samvat 3018, that is in the first century prior to the Vikram Era. King Vikrama and Kalidas were of the same age. In the Yudhisthir Samvat 3043, when the king began his Vikram Era, both of them were about 25 years of age. Before this, king Vikram had already accomplished an all-round conquest of India, in commemoration whereof, he had commenced the Vikram Era in 3043. 25 years hereafter, i.e. in the past Kaliyuga's or the Yudhisthira year 3068, Kalidas had written *Jyotirmadabharan*. This was the 25th year of the Vikram Era, when both of them were 50 years of age.

Many scholars from the East and the West have also accepted this fact that Kalidas was born 57 years before the Christian Era commenced. Scholars from the west, who are generally frank hearted and follow the dictates of their conscience, do agree to this date; but some among them have found it lowering the dignity of their country to accept Kalidas' date 2000 years ago. They together with several Indian scholars, western trained and following in their wake, have ascribed to Kalidas a period anywhere from the 3rd century A. D. to the 6th or the 8th century. Be this anyway, the fact that Kalidas existed two thousand

years ago stands historically and authentically proved Great Sanskrit scholars like the late Shri Kīlabhai Ghanshyam and Shri Keshavlal Harshadrā Dhruva—in his introduction to the translation of Vikramorvashiya printed 40 years ago—have conclusively proved, citing various authorities that Kalīdas existed in the first century before Christ

EVIDENCE FROM THE JYOTIRVIDABHARAN

It will be useful to refer here to ज्योतिर्विदाभरण—a manuscript on Jyotish in Shri Bhuvaneshwari Granth Bhandar, composed by the great poet Kalīdas. The date of its composition is given as below —

सप्त १६०६ ना वर्ष शक्र १७७४ प्रवर्तमाने श्रीमन्मृदो वैशाखमासे
 कृष्ण पक्षे श्रम्या तिथौ श्रीसौम्यरात्रे श्री शराग्रपुर्या (सरधार पत्तने)
 विहित विप्र औनीच्य ज्ञानीय दधे मेघजी सुत देवनन्द ॥

This shows that manuscript was written at Shara-grapuri i.e. Sardhar in Kathiawar exactly 101 years ago. It is in 336 leaflets i.e. 672 pages. Incorporating 1424 verses, this Jyotirvidabharan has been composed in original by Kalīdas in Yudhisthir Samvat 3068. In the colophon, the great poet Kalīdas writes :—

यपे सिधुरदर्शनाम्बागुणै (३०६८) यति कलौ सस्मिते
 मासे माघशस्त्रिने च विहिता ग्रथ त्रियोपक्रमः ॥
 नाना काल विधान शास्त्र गन्ति ज्ञान मिलोक्यादरा—
 दूने ग्रन्थ समाप्तिरत्र विहिता ज्योतिर्विदा प्रीतये ॥ २१ ॥

Meaning “Kalīdas commenced to compose this book in the month of Varsakh, after 3068 years of the Kaliyuga had happily glided away and he has finished it in the month of Kartik. He has composed this

work on the basis of many books on Jyotish, to provide delight to those who know that science”.

A great scholar named Shri Bhavaratna Suri, a descendant in the line of Jainacharya Shri Chandra-prabha, has written the best detailed Sanskrit commentary entitled ‘Sukhbodhika’ on this book on Sunday, the third day of the bright half of Vaishakh in Vikram Samvat 1761. Composed 248 years ago, this commentary extends to over 9500 Anushtubh verses. Jyotirvidabharan in the original is very difficult to be understood. The author who had to undergo great strain in understanding this book and in drafting commentary on it, emphatically asserts that this work was composed by Mahakavi Kalidas. This sort of definite opinion from a renowned scholar who existed 250 years ago goes to show that not only his other contemporary scholars shared the same view but that he has given expression to a fact, which had been regarded as true since centuries stretch. In the introductory verse, the commentator writes :—

श्रीकालिदासकविरश्मिरेरिनिर्मितस्य
ज्योतिर्विदामरणनामरत्नमस्य ॥

ग्रन्थारम्भे ग्रन्थकृन् श्री कालिदास कवि चरितं सविलेने—

“The crest as it were among the poets and a jewel among the scholars, the author Kavi Kalidas commences the work as” Kalidas has thus been referred to by the commentator with great respect. In the concluding verse of his commentary, Shri Bhavaratna Suri reiterates :—

तन्दिव्योऽमृद् भारत्नाभिधानस्तत्पादान्नोपामनामच्छित्तः ।
टीकां कृत्वा कालिदासस्य गुर्व्या ज्ञातार्यो यस्तद् गुरोर्ज्ञानं लाभान् ॥११॥

“Concentrating his attention upon the worship of the lotuslike feet of his preceptor and knowing the meanings of Kalidasa’s mysterious writings by the beneficial knowledge acquired from his preceptor Bhavaratna, the disciple of Shri Mahimaprabha, has composed a commentary on this work ”

तेनासौ सुखबोधिका सुललिता ज्योतिर्विदांतुष्टये

शास्त्रस्यास्य कृता यथामति मया शौच्या सुधीर्भिरतः ।

सरिलष्टानि पदान्यनेकरा इहैकैकाक्षराकान्यपि

काठिन्यं कविना गिरां समुदितं त्याग्य खलत्वं पुनः ॥ १२ ॥

“I have drafted according to my intelligence a beautiful commentary entitled ‘Sukhbodhika’ on this mysterious work to afford satisfaction to those who evince interest in Jyotish. In this scientific treatise, there are innumerable Padas, monosyllabic and correlated. The poet too has displayed a great complexity of language in this work.”

A mighty scholar has in this way calssified the book Jyotirvidabharan as a scienc by itself. He has also glorified Kalidas with cpithets of कविचक्रचूडामणि and कविचक्रावतंसतिलक.

This book has 22 Adhyayas. In the last chapter, Kalidas gives the history of King Vikramark in 17 verses, which can be summarised as below :—

“Hereafter I describe in brief the kingdom of Vikramark Vikramaditya, the lord of the world, who had given delight to his ppeople.

This book has been composed by Kalidas, who lived in 180th देशमंडल of Malavendra,—the king of Malava—in India.

Dhanvantari, Kshapanak, Amarasinb, Shanku, Vaital Bhatt, Ghatkarpar, Kalidas, Varahmihir, Vara-

ruchi—these nine were the best of scholars at the court of king Vikrama.

800 Mandalik or feudal chiefs were the members of king Vikrama's court. His army was of ten millions. 16 scholars, 16 persons well-versed in Jyotish, 16 Vaidyas, 16 Bhattas and Pauranikas, 16 Connoisseurs of music and dancing and 16 persons knowing and reciting the Vedas were in his court.

This king Vikrama had killed a hundred thousand Shakas,—Scythians—who had invaded his kingdom and thereafter had started an era by his name.

This king Vikrama had conquered thousands of forts, cities, towns etc. and had given them back to their respective owners.

When king Vikramak ruled in this world, his capital Ujjayini was very extensive. Mahakal Mahadeva always used to live here. Ujjayini was considered to be a city, freeing people from their worldly turmoils and granting absolution.

This king Vikrama had defeated in battle Shakeswar,—the Mlechha king of Rome,—had captured and brought him to his capital to be taken all around by way of humiliation, and had finally freed him.

I have composed 3 Kavyas—Raghuvamsha etc., some Vaidic and philosophical works, to which I now add a book on Jyotish Shastra entitled Jyotirvidabharana.

I had started to compose this work in the month of Vaishakh, after 3068 years of the Kaliyuga had gone by and have finished it in the month of Kartik.

EMPEROR VIKRAMA AND KALIDAS HAD LIVED 57 YEARS BEFORE THE CHRISTIAN ERA BEGAN

There have been two Varahmihirs. The first, who existed 57 years before the Christian Era, was the author of *Brihat Samhita* or *Varahi Samhita*. He was also a member and a conseller at the court of king Vikrama. The second Varahmihir, the author of *Panch Siddhantika* lived in Shaka year 427. Likewise, there have been two or three Kalidasas. Hence it is a fallacy, if some scholars ascribe to Vikrama's Kalidas the Shaka year 427 on the basis of *Panch Siddhantika's* author of the same year.

Poet Kalidas had staged his drama *Abhijnan Shakuntala* in celebration of Mahakal Mahadeva's festival. This goes to prove that he was a resident of Ujjayini.

Satakarni, a king of Satavahana dynasty, ruled at Pratishthanpur (Paithan) in Maharashtra in 130 B C. His mother Gautami has recorded "My son has become a powerful glorious monarch. He has defeated and killed the Sakas-Scythians and their king Nahafan." This Nahafan's son in law has been mentioned as Rishabhadata Shaka. King Satkarni who defeated the Shakas died in 57 B C. He was succeeded by his son Puloma, whose coins bear the words *Vilavaya Kura—Vilavaya Raja*. This *Vilavaya* is a corrupted form of *Vikramiya* according to Dravidian Prakrit Language. The Jamas too have referred to that king as Vikrama, whose forefathers had, after conquering Malava, established a kingdom there. After his *Digvijaya* or all round conquest, this Vikrama had inaugurated a new Era by his name.

Sir William Jones and Dr. Peterson have both firmly proved that Kalidas flourished in 67 B. C. and was a scholar at the court of Vikramaditya.

Scholars from the East and the West acknowledge that Ashwaghosha lived in the first century A. D. In *Buddha Charita* = Maha Kavya composed by him, he not only gives quotations from many of Kalidasa's works but also reproduces verbatim several verses from Kalidas' poems. This goes to prove that Kalidas lived prior to Ashwaghosha i. e. before the Christian Era began.

In Raghuvamsha and other Kavyas of Kalidas, there occur phrases such as असमुद्रक्षितीशानां । आहुनारकयोद्धातं । स्कंदेन साक्षादिह देवसेनां । गोप्तृनमेन्द्रियाः । Several scholars have interpreted these words समुद्र, कुमार and स्कन्द to mean Samudragupta and Skandagupta respectively. They infer therefrom that Kalidas must have flourished either in the time of Samudragupta in 330 A.D, or in the days of Kumargupta in 433 A.D. or along with Sakndgupta in 480 A. D. In Kumar Sambhav, there occurs a phrase कुमारकल्पं सुपुत्रे कुमारं । From the word Kumar herein, one scholar was led to believe that Kalidas existed in time of Kumargupta. All this is misleading. Kalidasa's language and poetical construction are really sound, rich and mysterious as the sea. Hundreds of synonymous and significant words are to be found therein. If we interpret them to mean particular kings and to infer that Kalidas existed in their times, we will have to postulate not one but as many as 15-20 Kalidasas. This will also lead to confusion in deciding the date of Kalidas. This sort of faulty view has been attributed to many scholars. Hence it is a proved fact that Vikrama existed in 57 B. C.

and Kalidas was his contemporary. Hundreds of significant words can be found from the works of different poets. To ascribe them to different kings will lead to great confusion in history.

Some persons opine that Shaivism or Devotion to Shiva, as witnessed, in Kalidasa's poems, gained ascendance after the fall of Buddhism in 6th Century A. D. Hence Kalidas must have lived in the sixth century A D Are we to assume from this that two thousand years before, everyone in India was a Buddhist and the whole country came back to Shaivism in the 6th Century? There is nothing but disdain for those who write such immature views. In fact, Buddhism was prevailing in India in times of Shri Shankaracharya, who had lived 2500 years ago. Shri Shankaracharya spread Veda Dharma to lessen the influence of Buddhism Yet kings following Veda Dharma showed no disregard for Buddhism, which survived as a minor religion At times, they granted patronage to it. After Shri Shankaracharya, Buddhism declined in India and spread in the countries of the East It can be known from paleographic inscriptions that Ashok and other Buddhist kings too accorded so much respect to Veda Dharma and the Brahmins, as they did to Buddha Sadhus and Shramanas. Hence the idea that Brahmanism had declined before the sixth century A D is perverse and betrays historical ignorance.

In the south, there has been a king named Hala of the Satavahana dynasty. Mr. Smith has proved his existence in 68 A. D. This king Hala has composed a work named Gatha Saptashati in Marathi. In its 65th verse, he has eulogised Vikramaditya's liberality by

referring to his gift of one lac of Mudras This goes to prove that King Vikramaditya had flourished in 68 A D and he was the same Chakravarti King Vikramaditya of Ujjayani, who was a patron of Kalidas.

Some year before, an ancient stone edict of the Parthian King Gudufurse was discovered at Takhta Lahī near Peshawar That king ruled over the north-west part of India. Bearing the date Samvat 103, this edict was set 26 years after Gudufurse sat on the throne Dr Fleet and Vincent Smith have proved from many evidences that this figure 103 pertains to Vikram Era. King Gudufurse has also been referred to in one of the books of the Jews, dated 250 A D.

It is possible to cite many other evidences of this type to conclude that Vikramaditya who flourished in 57 B C, is the same whose era we follow at present and whose court members were Kavi Kalidas and other scholars.

An Arispur inscription shows that King Vikrama had commenced an Era by his name to commemorate his victory over the Scythians. Two edicts of V. S 898 and V. S 797 found in Kathiawar show that Vikram Samvat was then current.

Several coins have been found at Karkotak Nagar in the state of Jaipur, being the words मालसार्ना जयः । Research scholars have therefrom decided that they might have been minted within 250 years before the Christian Era.

Coins of kings of Gupta Dynasty bear on the obverse words like श्री विक्रम, विक्रमादित्य etc. It is hence possible that one of the Gupta kings, who flourished before the Christian Era at Ujjain, might have styled

himself **Vikrama** and started an era by his name after achieving all-round conquest (**Digvijay**). Or that his descendant too may have done the same, seems plausible.

Lambak 6, Tarang 1 and Lambak 7, Tarang 1 of **Katha Sarit Sagar** composed by **Bhatt Somdeva** narrate some details about King **Vikrama**.

Shri K. K. Lcle and **Shri H. K. Oak** were the two great research scholars of **Dhar**. Citing many evidence, they have proved that **Kalidas** and **Vikramaditya** were contemporaries and had lived in 57 B. C.

The **Kumar Sambhav**, The **Raghuvamsh**, The **Shaluntal**, The **Vikramorvasiya**, The **Meghduta**, The **Rutusamhar** etc., have been composed by that **Kalidas** who was king **Vikrama's** contemporary.

The **Kumar Sambhav** tells us how **Uma** bewitched **Lord Shiva**, practising penance, by her youthful beauty, and married him. It also delineates erotic feelings of a newly married couple and **Kalidas's** high knowledge of **Kama Shastra**.

The **Raghuvamsh** deals with details pertaining to **Ramayana**. It describes beautifully the history of kings who have preceded **Rama**.

In the 22nd verse of a **Kavya** entitled **Ghata-Kharpar**, there has been described how a woman sent a messenger named **Megha** to her husband.

There have been six founders of new eras. Of them, **Vikramaditya** is the second to start an era by his name. It commenced in the गतकाल or **Yudhisthir Samvat** 3045—**Raktakshi Samvatsar**—on the first day of the bright half of **Kartika**. **Samvatsar** was briefly styled as **Samvat**. **Simhasan Batrishi**, **Vaital Pachi-**

shi, Nath Lilamrit and other books describe king Vikrama's benevolent and other heroic deeds.

The Nine Gems at the court of king Vikrama were :-

1. Dhanvantari—He was the Health Minister.
2. Kshapanak —He worked out astrological predictions.
3. Amarsimh —He dealt with lexicography and other sciences.
4. Shanku —He was the Minister for public works, supervising the construction of banks, temples, buildings and other architectural works.
5. Vaital Bhatt—He was Mantra Shastri, dealing with matters safeguarding the person of the king.
6. Ghatkharpar—He was an expert in Geology, working to find out from the earth different—minerals jewels, wealth, water etc.
7. Kalidas —He was a great poet and an author, well-versed in all Shastras. Hence he was a favourite counsellor of king Vikrama

8. Varahmihir —He was well-versed in Astronomy.

9. Vararuchi —He was a celebrated grammarian

It is also a legend that King Vikrama was the son of King Virsen of Ujjain Bhartruhari was his elder brother. After reigning for twelve years, Bhartruhari was imbued with a spirit of renunciation for the world. He gave up his kingdom and got crowned his younger brother Vikramaditya. His name then was Chandragupta

or something like that; but after his accession to the throne, and achieving all-round conquest, people referred to him as (by the name of) Vikramaditya. He ruled for 63 years and was succeeded by his son Jaitrapal. In the 58th year of his reign, when Bahu Dhanya Samvatsar was current, he had to wage a great battle with Shalivahana, in which the latter was defeated. 15 years thereafter, Jaitrapal's son had to fight with the Scythians and the latter won. Since then, the Shakas have started their own era, which is 136 years after the Vikrama Samvat. Despite this, Vikram Samvat has continued to this day over the whole of India.

There was at Ujjain a great marble statue of Vikramaditya with an epigraph below describing in verse his exploits and starting his Vikram Era. It is so heard that its manuscript copies are there in Mahakal Granth Bhandar or in the houses of some Ujjain scholars. This statue was demolished by Altamash, a Muslim Sultan of Delhi.

Vikram Samvat has one great evidence. Many kings had started eras in different times. There were the Kashmir Era, the Era of Maitrak of Vallabhipur, the Era of the Chalukyas of Kalinga, the Era of Kalchuri of Tripura, the Era of Pal kings of Bengal etc; but they all have lasted from 200 to 400 years and have faded away. Muslim Emperors have ruled long over India. These era too has terminated. It is only the Vikram Era that has continued for more than two thousand years in an uninterrupted way. 40 crores of people in India transact their religious and worldly affairs from birth to death in accordance with this Vikram Era till to-day. This is the best proof of king

Vikrama's existence two thousand years before, his starting a new era by his name and that Kalidas was a poet at his court.

Many Indian and foreign scholars have proved that Shri Vikramaditya and Maha Kavi Kalidas were contemporaries and that they flourished in 57 B C To amass these details will require a volume of about a thousand pages. This small introduction cannot elaborately deal with them. What has been written in this introduction and whatever evidences have been given—they all are sufficient to prove the fact that Vikram Samvat has started in 57 B C and that the mighty poet Kalidas was his contemporary.

TEXTUAL ARRANGEMENT AND NUMBER OF VERSES IN THE MEGHDUTA

The Meghduta of Maha Kavi Kalidas is reputed all over India for the last two thousand years. Its manuscript copies found in the South show that it was less known there. Evidence in this direction can be found in the publication of an edition of the Meghduta in an altered name of मेघसन्देश in 1919 A D by Shri T. Ganapati Shastri of Trivandrum, with the Pradeep Commentary of Shri Dakshinavarta Nath. This edition contains 110 verses in all. Verse No 18, 23, 34, 35, 61, 70, 72, 75, 78, 81, 111, 112, 121, 123, 124, 125, 126, 127—in all 18 verses are omitted therein. In fact, these verses constitute the best part of the Meghduta. A man deprived of his limbs look ugly and deformed. In the same way, if verses most aptly to the context be taken away, the Meghduta would lose its entire charm. In Sanskrit Kavyas, a word or a verse placed in a particular position by a particular poet has a special signifi-

cance. To effect change in it mars the whole aesthetic aspect. E. g. in the verse No. 106, if we substitute मित्र-भर्तुः for भर्तुर्मित्रं its meaning and metre remain unaffected; but the Rasa of course suffers. The word भर्तुः occurring first in the message will afford to Yaksha's wife such blissful satisfaction, as can never be conveyed by altered construction. Viewed in this light, it can be imagined how much the charm of the poem will be lost if 18 verses are omitted, from their proper context. Scholars from the South might have thus marred the Meghduta to prove the truth of their own version.

The Meghduta might have reached the South 800 to 900 years after its composition, being written by various scribes. Or it may not have been put into wide circulation, lest scholars from Central India may gain a wide reputation or ascendancy on the South. Whatever it may be, the Southern edition is not complete or that it has been given no opportunity to be completed by itself on the basis of a whole text from any other province.

In ancient times, scribes were engaged to copy out books worth preserving and they were not generally learned. Only scholars lacking money to employ a scribe wrote for themselves. Scribes used to copy out books in fine writing. It was their profession. They gained their maintenance thereby. There was altogether a different class in society since ages. Now if while copying out a particular work, a scribe missed to write one verse, that manuscript remained defective, or if it came to the notice of anybody, the missing verse was noted in the margin or at the end. Scribes who copied out such defective manuscripts perpetuated the same mistake. As a result, the verse entered in the

margin or at the end was labelled spurious by subsequent scholars or by those who regarded as authentic only those copies which were in their own possession. Commentators too adopted the same attitude. They called spurious any extra or additional verse found in any other manuscript but their own. This tradition of stigmatising as spurious any additional portion found any where went on for long unfairly. In truth, when any book is to be researched, its mss. copies should be collected as many as possible. They should all be then collated and the context of different verses should be minutely examined. Only thereafter, that book should be got printed or any decision regarding it can be arrived at.

Some of the modern scholars enter into a controversy that because a particular commentary contains a certain number verses, it is authentic because it misses some verses, it is non-genuine or that its so many verses are original and so many are spurious. In doing so, they overlook the mistakes or omissions by scribes. Really speaking, negligence of the scribes is the main reason for verses to be additional or deficient.

Viewed in the light, manuscript copies of the Meghduta found in the South may have less number of verses than in copies found in other parts of India. This may lead one to conclude that 800 to 900 years might have gone by, before the Meghduta reached the South.

In Shri Kashinath Pathak's Meghduta Edition printed at Poona in 1916 A. D., with Mallinath's commentary, 120 verses have been accepted as genuine. The remaining verses, being regarded as interpolations, are given in the appendix. In fact, many of these verses

are to be found in the manuscript of the Meghduta with Mallinath's commentary in our Granth Bhandar and other authentic manuscripts of other commentators. They we believe, are therefore the genuine portion of the text. Shri Pathak has based his publication mainly on Mallinath's commentary. This very same Mallinath has, in his own commentary with us, accepted 123 verses. This leads one to think that either Shri Pathak's manuscript may have 120 verses or that three verses from Mallinath's commentary may have been regarded by him as spurious.

In the subsequent edition of the Meghduta printed at Poona in 1938 A. D. by Shri Karmarkar, 117 verses have been accepted as genuine and others interpolated. Ancient manuscripts written centuries ago go to prove that 6 of these spurious verses are really of Kalidasa's composition and exactly fitting in the context at proper places. To call them spurious is to go astray. Shri Karmarkar has published the gist of the three commentaries—Vallabhdeva's Dakshinavart, Nath's and Mallinath's. It is said that Vallabhdev flourished in the middle of the tenth century of the Vikram Era and was a Kashmiri by birth. His commentary has not yet been seen by me. Hence I have not been able to know the number of verses in his manuscript and characteristics of his commentary. Before I publish the next edition of the Meghduta, if I shall get an opportunity to study as many more mss. of the Meghduta as possible, more light can be thrown on this work.

Both these learned persons—Shri Pathak and Shri Karmarkar would not have considered so many verses as spurious, if they had collected more manuscript copies of the Meghduta, examined them minutely from

Till then I had not seen or read any Samashloki translation of the Meghduta in Gujarati. After the publication of my edition, some of my friends sent me copies of the Gujarati translation of the Meghduta by other poets. Going through them, I found that some poets, realising their inability to translate the Meghduta in Samashloki Mandakranta metre as in the original, had translated it in some other metre. The reasons they have advanced for translation in some other metre are nothing but an attempt to conceal their inability for rendering in Mandakranta. It is not an easy thing to translate the Sanskrit Kavyas of great poets in the same metre as they have done, retaining in each Samashloki the same context, meaning, the matter, the feelings etc. To accomplish it requires a complete mastery over the *original Sanskrit Text* and the language. Friends who had obtained a promise from me were amazed at the completion of my work. The feelings of appreciation that arose in their heart at that time may better be imagined. Thereafter they greatly insisted upon me to prepare a similar Samashloki translation of Panch Kavyas, Shakuntal, Uttar Ram Charita and other Sanskrit works. With folded hands I replied that it rested upon the will of the Goddess Bhuvaneshwari.

As shown above, I had to finish up the work of my publication with such a great haste that I found no time to collect manuscript copies of the Meghduta from outside. I had hence to rely upon 11 manuscript copies and 3 printed copies of the Meghduta in Shri Bhuvaneshwari Grantha Bhandar to correctly decide the number of verses in it.

9 MANUSCRIPT COPIES OF THE MEGH-DUTA IN
SHRI BHUVANESHWARI GRANTHA
BHANDAR ARE AS BELOW :

- क १ :-This manuscript is written in V. S. 1714. It bears the text with an anonymous commentary. Number of verses in it is 127. I have accepted this manuscript as आदर्श प्रत a standard one.
- ख २ & इ ५ :-These two mss. with Mallinath's Sanjivani commentary are written in Vikram Samvat 1517 and V. S. 1704. These two are mere commentaries, which have been commenced after giving a few initial words of each verse. The one has 121 and the other 123 verses. In इ ५ manuscript, Mallinath has named his Sanjivani commentary as सदैव विपरीतधि.
- ग ३ :-This manuscript, giving only an anonymous Sanskrit commentary, bears 124 verses and is written in Samvat 1612.
- घ ४ :-This manuscript has original sanskrit text and commentary named अवचूरी. It is written in Samvat 1695. Its verses are 125.
- च ६ :-This manuscript bearing the text only with 126 verses is written in Samvat 1716.
- छ ७ :-It is written in Samvat 1623. It contains only the text of 125 verses.
- ज ८ :-This manuscript, bearing the text only of 125 verses, is written in Samvat 1880.
- झ ९ :-It contains text only with 124 verses. It is written in Vikram Samvat 1135.

1. अण्डास्त	18	x	18	18	18	18	18	18	x	x	x	x	x
2. अमोघिण्यु	23	23	23	23	23	24	23	23	23	x	x	x	x
3. पाताकिण्ड	112	x	111	111	x	112	110	111	111	112	x	x	x
4. आरवायैव	121	119	120	120	119	122	119	120	120	121	118	115	113
5. अश्विनीस्व	122	120	121	121	120	121	120	121	121	122	119	116	114
6. अश्विनीस्व	123	121	122	122	121	123	121	122	122	123	120	117	115
7. अस्मादम्	124	x	x	x	x	x	x	123	x	x	x	x	x
8. तं सदेते	125	x	123	123	122	124	122	124	123	124	x	x	x
9. अथवा वात	126	x	124	124	123	125	123	125	124	125	x	x	x
10. अथवा तं	127	x	x	125	x	126	x	x	x	x	x	x	x

In the under-mentioned 9 original mss the writing of the date, quotations etc are all altogether. For convenience in reading, I have written them here with words detached

❧ 1-A MANUSCRIPT WITH TEXT AND ANONYMOUS SANSKRIT COMMENTARY. IT IS WRITTEN IN V. S 1714 TOTAL NUMBER OF VERSES IN IT IS 127. LEAVES 25 NO DISTINCTION IS MADE BETWEEN PURVA MEGHA AND UTTAR MEGHA. BREADTH AND LENGTH OF EACH PAGE $4\frac{1}{2}'' \times 10''$

This manuscript written about 300 years before, bears fine, clear and artistic handwriting. Some years before, an American visitor was charmed to see this manuscript, and was prepared to pay Rs ten thousand for it. Looking to its antiquity, fine style of writing and completeness, I have accepted it as आदर्श पुस्तक standard version

It is not known who has written the commentary in this manuscript. Many commentators give their acquaintance in the introduction, prologue, epilogue or the colophon. Herein the commentary has been begun immediately with the letter ॥ ॐ ॥. Nothing has been written in the end of the commentary. The last leaf bears the date of writing as below :—

इति श्रीमेघदूतामिथानस्य अध्यस्य टीका पतिपूर्णा जातास्ति—
वेदा चद्रमिते लिखित्तिना कृपापरैः विबुधैः शोधनीया असूया न
त्रिषेया चेकूट दृश्यते तदा ॥

इति श्रीरघुलिलरसरिश्रीकालिदासकृत मेघदूतामिथानं
महाकाव्यं सपूर्णमिति इति सपूर्णं संवत् १७१४ वर्षे लिखितं ।
श्रीरत्नि ॥

In this manuscript, after the 125th verse तस्माद्रेः,
126th verse अथा वार्ता is given as पाठान्तर. This goes to

show that when that manuscript was copied out, the verse तस्माद्रेः or श्रुत्वा वार्ता may not be in any other manuscript. Or because both the verses bear the same meaning, scholars in those days might have regarded the verse श्रुत्वा वार्ता as genuine but पाठांतर does not mean that the verse is interpolated afterwards or that it is artificial or spurious. The word पाठांतर occurs in the text, but the commentator has not accepted this पाठांतर. He has regarded this verse as purely of Kalidas and has commented upon it as such.

Both the verses तस्माद्रेः and श्रुत्वा वार्ता are almost similar in meaning. Both of them contain the fact that Megha imparted that message to Yaksha's wife; but the verse श्रुत्वा वार्ता gives some additional information viz. that message was given to both Kubera and Yaksha's wife, Kubera pardoned the Yaksha, annulled his punishment and reunited the lovers. Hence the verse श्रुत्वा वार्ता is more in fitting with the context, completing the subject matter of the Kavya and poetical arrangement. If it be said from the view point of पाठांतर that none of these two verses is of Kalidas, we can reject the verse तस्माद्रेः. Moreover, seven of the nine mss. accepted by us, do not bear the verse तस्माद्रेः; whereas eight of them have the verse श्रुत्वा वार्ता. It is also there in the नेमिदत्त ङी manuscript with Mallinath's commentary. On this basis, we accept the verse श्रुत्वा वार्ता as of Kalidas's composition in place of तस्माद्रेः. Many other ancient scholars and writers have accepted it as such.

The last verse इयंभूतं, is regarded in the original text of this manuscript as one of Kalidas; but the commentator has written इत्यमिति क्षेपकः. There is thus a

difference in view as regards this verse. Even if इत्थंभूतं be regarded as an interpolation, it does not affect the Kavya adversely. The सुखपर्यावसायित्वं or the happy result of the reunion of the two remains perfectly intact even if the verse इत्थंभूतं be not there. In this verse, Kalidas has given his name as the author; while in the beginning of the Kavya, he has written nothing by way of मंगलाचरणम्, because he was absorbed in grief due to the separation from his wife. In this last verse इत्थंभूतं he bows to the lotus-like feet of the Goddess Parvati and completes the Kavya. Viewed in this light this Shloka seems essential.

In the beginning of every of his composition, Kalidas pays homage to his Ishtadeva (Guardian Deity) He has not adopted that way on this unhappy occasion or has not thought it proper to do so or has forgotten it to do. Hence, it is possible that he might have made a reference of that type at the end. Whatever be the popular opinion about this verse, the beauty of the Kavya remains unaffected. We accept this verse as one composed by Kalidas, for the reason that it is found in all the three mss. क १ of Samvat 1714, प ४ of Samvat 1695 and च ६ of Samvat 1716. In none of them, it has been regarded as an—interpolation.

121st verse आद्यास्यैवं. is there in all the nine mss. Shri Pathak too has accepted it as of the Mahakavi; but Shri Karmarkar and Trivandrum Edition regard it as an interpolation. This belief is not right. 125th verses सं सदैरं. is not there in Mallinath's Manuscript स २; but all other eight mss. vouchsafe for it. Yet the two consisting of Shri Pathak and others regard it an interpola-

tion. This is not proper. In truth, that verse is purely of Kalidas.

स ३-A MANUSCRIPT BEARING ONLY MALLINATH'S COMMENTARY. THE LENGTH AND BREADTH OF EACH LEAF IS 10" x 4½".

It bears no date of writing; yet the study of thousands of mss. in our Granth-Bhandar and experience lead us to conclude that its mode of writing, antiquity of papers, the form of letters etc, warrant for this manuscript as of Samvat year 1517 as the date of writing. It has 28 leaves. As is generally found in mss. of Mallinath's commentary, there are here the sections of Purva Megha and Uttar Megha. Of the 9 mss. taken by us for use, two are with Mallinath's Sanjivani commentary. In both of them इति पूर्वमेघ is written after the 65th verse and इति उत्तरमेघ at the end, but there is no such mention in the remaining 7 mss. where the verses follow on continuously. Hence I believe that the two sections of पूर्वमेघ and उत्तरमेघ are purely of Mallinath's whim and creation.

The 18th verse जम्बुहान्तं. is not to be found in both of Mallinath's commentaries. All other 7 mss. have this verse. This beautiful verse describing आस्रद्ध is the Meghduta's adornment.

The 23rd verse अम्भोबिन्दु is to be found in all the 9 mss. including Mallinath's two commentaries, while Poona and Trivandrum publishers have both discarded it as spurious. In this verse, the poet has described in a charming and beautiful manner the Siddha couples, encountered in his sky-path by Megha. To take away this verse will very greatly mar the beauty of the whole Kavya. If a verse accepted in ancient mss. be discarded by modern scholars because of their whim or caprice, it is a sin of the Kavya's mutilation.

112th verse घारासिक्त ॥ to be found in all the 7 mss. except these two Mallinathī commentaries. The description it gives of the love-lorn condition of a man when the summer is over and the monsoon sets in is really wonderful. It is a verse which cannot be rejected. Ancient mss. too accept it.

The 69th verse शय्यश्यामां or यत्र श्यामां is the 35th in serial order in both of Mallinath's commentaries; while Shri Pathak who has published the Meghduta edition with Mallinath's commentary has assigned it the number 78th and Shri Karmarkar the 76th. Both of them have regarded this verse as an interpolation. In truth, this verse is of Kalidas's composition. The description given therein is applicable to both Alakapuri and Ujjain. Hence it matters little whether it is 35th or 69th in serial order. This verse is there in all the nine mss. with us. Hence those who regard this verse as spurious render great injustice to the great poet Kalidas.

In both of Mallinath's commentaries, verses 68 to 78 are in a disorderly way; while they are in perfect order in other mss. and the आदर्श ग्रन्थ as to well preserve the context, the continuity of incidents etc. More details about this manuscript can be had from the table gone by.

ग ३—THIS MANUSCRIPT IS ONLY AN ANONYMOUS COMMENTARY. WRITTEN IN VIKRAM SAMVAT 1612, IT BEARS 124 VERSES. THE BREADTH AND THE LENGTH OF EACH LEAF IS 3' x 12'.

It has no sections like Purva Megha and Uttar Megha. It is only a bare commentary with initial words of each verse. The commentary ॥ nowhere named, either at the start or in the end. The serial

order of verses in it is the same as in ४5 manuscript, with a slight difference in verses from 73 to 77, but this in no way affects the context or the continuity. This commentary is clear but concise. It bears the date of writing as below at the end :—

इति श्री श्रीकृष्णचक्रवर्तिचूडामणि श्रीकालिदासविरचितमेघदूतस्य
भाष्यं समाप्तमिति ॥ संवत् पोडशद्वयधिकदशमे वर्षे (१६१२)
ज्येष्ठमासे शुद्धपक्षे वरान्यां तिथौ तपत्याः उत्तरं तदे आन्त्रेश्वरे
भ. श्रीरामस्य चरणसन्निधौ रा. सामलम्बत नृसिंहस्य सुतेन कृष्णेन
लिखितं ॥

Thus it has been written on Jyeshtha Sukla 10th of Samvat 1612, at Antreshwar (Ankleshwar), situated on the left bank of the river Narmada by Krishna, the son of Nrusinh, the son of Shamal. The serial order of verses अथ्यहान्तं, अम्भोबिन्दु, धारासिक्त, तं सदेशं, श्रुत्वा वार्ता, in this manuscript is the 18th, 23rd, 11th, 123rd and 124th respectively. Hence this manuscript goes to show that these verses are not interpolated. More details can be had from the table gone by.

४४-THIS MANUSCRIPT WRITTEN IN SAMVAT 1695
BEARS 125 ORIGINAL VERSES IN 14 LEAVES,
EACH LEAF MEASURING 5'x11'. IT HAS NO
SECTIONS LIKE पूर्वमेघ AND उत्तरमेघ.

It is in good hand writing. Paper used for writing 314 years before is worth to be seen. The verses are written in the middle of the leaf; while the commentary is written at the top, below and also in the margin on both the sides. The verse इत्थंभूत मुरचितपदं.....कालिदास
अक्षर ॥ the last and 125th herein. Its colophon is as below :—

इति श्री मेघदूताभिधानमहाकाव्ये कालिदासकृती ॥ श्री रस्तु ॥
लिखितं तपस्वी ऋषि श्री ५ माइयाजी तत् शिष्य ऋषि श्री ५ वेलजी ५

तत् शिष्यं श्रुत्वा रविजी लिखितं वीरपाम मध्ये ॥ संवत् १६६४ वर्षे
कार्तिक वदी १ दने मेघदूतावचूरी संपूर्णा ॥

The 76th verse अक्षीणान्तरमवननिधयः or अक्षयान्तर
मवननिधयः describing Alakapuri is there in 8 mss., but
not in this manuscript. Likewise, instead of the 124th
verses तस्माद्रेः there is in this manuscript the verse
श्रुत्वा वार्ता. Thus looking to the number of verses and
textual variants, this manuscript much resembles the
standard manuscript क १.

Verses which have been regarded as spurious by
scholars from Poona, Trivandrum and other places,
following in the wake of Mallinath, lie interspersed in
fitting places in this manuscript as they are in क १.

This manuscript thus removes the misunderstanding
in the minds of many scholars and renders null their
arguments to regard some verses as interpolations.
Table gone by also proves this.

● ५—THIS MANUSCRIPT WRITTEN IN SAMVAT 1704
IS ONLY THE COMMENTARY WRITTEN BY
MALLINATH AND ENTITLED SANJIVANI ALIAS
SANDESH VISHAUSHADHI. THERE ARE HEREIN
TWO SECTIONS OF PURVA MEGHA AND UTTAR
MEGHA. THE SIZE OF EACH LEAF 4½' × 10'.

In spite of its being Mallinath's commentary, this
manuscript contains the 23rd verse अम्भोविन्दु, the
122nd verse. तं सदेश and the 123rd verse श्रुत्वा वार्ता, but
it bears not the 18th verse अघट्टान्त and the 112th
verse धारासिक्त.

While commenting upon the two verses तं सदेश and
श्रुत्वा वार्ता, Mallinath uses the words प्रक्षिप्तमपि श्लोकद्वयम्
व्याख्यायते. Neither the original author nor the commen-
tator regards both these verses as interpolations. In

the same way, the verse अम्भोविन्दु. is not considered by Mallinath as spurious, though some of the modern publishers do it.

One new thing comes to be known from this manuscript. It is that Mallinath has regarded this poem Meghduta as poison. He has called his commentary thereon as a medicine to counteract the poison (विषौषधि) and has styled it as such Sanjivani. This seems to be an attempt on the part of a Jain Pandit to make eros in the Meghduta, hidden behind Pàthos, as less attractive as possible. This may perhaps be the reason why he discards some of Kalidasa's verses, speaking of Yaksha's reunion with his wife. He may have thus tried to place the eros in this Kavya in a mutilated form. Or he might have thought of making the Yaksha and his wife a Jain monk and a nun by keeping them both in a separated condition and through मेषसन्देश विषौषधि. In short, this Acharya who has written the commentary on the Meghduta is a renounced man and not a householder. It seems he has no regard or liking for गृहस्थान्नम. As such, this Meghduta Kavya, in which eros preponderates, might have appeared to him like a poison and so might have omitted from it some amorous verses according to his whim. This is what I believe. Or he might have thought to append to his name high epithets applied to Shri Shankaracharya and thereby lead others to believe that what he has accepted is true or authentic.

In the end it is written as :—

इति श्रीपद्मावतप्रमाणपारावारपारीणश्रीमहोपध्यायकालीचलमल्लि-
नायसूरिविरचितायां संजीवन्यां सन्देशविषौषध्यां उत्तरमेघः अतः परं
प्रक्षिप्तमपि श्लोकद्वयं व्याख्यायते ।

Thus writing, he comments upon the verse त सदेर and श्रुत्या वाता This goes to prove that these two and other verses formed part of the actual text of the Meghduta in time of Mallinath, but because that learned man did not like those verses, he regarded them as interpolations. Modern scholars base their opinion for considering these verses as spurious mainly on Mallinath's whim.

The copyist has mentioned his date of writing this manuscript as below —

मरघुप्राममुनिचद्रयुत च वर्षे मासेश्विने शशिश्विने च तिथौ च वृद्धया ॥
पक्षेऽमिते च हरिश्चातुसुतन नाम्ना देवश्वरण लिखिता घनदूत टीका ॥१॥

Deveshwar, the son of Haribhai, copied out this commentary of the Meghduta on the Vruddhi Day of the dark half of Ashwin in Samvat 1704

च १ WRITTEN IN SAMVAT 1716 THIS MANUSCRIPT HAS ONLY THE BARE TEXT OF THE MEGHDUTA. THERE ARE NO SECTIONS IN IT OF PURVA MEGHA AND UTTAR MEGHA IT HAS 126 VERSES AND 8 LEAVES EACH MEASURING $10\frac{1}{2} \times 4\frac{1}{2}$

This manuscript bears the verses अच्युतान्त, अम्भोधिन्दु, धारामिच्छ, त सदेर, श्रुत्या वाता, and इत्यमृत as the 18th, 23rd, 112th, 124th, 125th and 126th respectively. In several printed editions and in Mallinatha's commentary, the Meghduta Kavya terminates in the separate love lorn condition of the Yaksha and his wife and the aim of ending the Kavya with a happy reunion of lovers or the result remains unachieved. It does not happen so in this manuscript. In other words, this manuscript has no verses which have been called spurious or interpolated. The copyist has written them all as purely Kalidasa's composition and the Kavya comes to a close

after a happy reunion of the husband and the wife. The scribe gives the date of his copying the manuscript as below. More about this can be known from the table gone by.

इति श्रीकालिदासकविविरचित मेघदूताभिधान महाकाव्य
समाप्त । शुभ भरतु । इति सवन १७१६. वर्षे नभस्य माससित त्रयोदशी
कर्मपाट्यां लिपीकृतं नयविमलेन ॥

In this way, this manuscript is similar to क १.

क २—THIS IS THE BARE TEXT WRITTEN IN SAMVAT
1623 IT HAS 125 VERSES IN ALL AND 19 LEAVES
EACH HAVING THE SIZE OF 3' x 11'

The author is the same for this manuscript and for ग ३. Conjecturing that it may have been written 11 years after ग ३, the date of its writing is decided as Samvat 1623. In this manuscript, the Kavya has been brought to a close with a happy reunion of the Yaksha and his wife. The figure for the last verse in this manuscript is 123, but the scribe has committed a mistake in assigning dual numbers to verses 80 and 81. So with the addition of these two verses, the total number of verses in this manuscript comes to 125. The serial number of verses अथ्यह्वान्त, अम्भोविन्दु, धारासिक्त, नन्देरां, and श्रुत्या वातां in this manuscript is the 18th, 23rd, 110th, 122nd, and 123rd respectively. No verse is called spurious. It resembles in form क १ manuscript. Table gone by can be referred to for more details. Its colophon is :—इति श्रीमहाकविश्रीकालिदासकृत मेघदूताभिधान काव्यं समाप्तं ॥ Thus there is nothing of interpolation in this manuscript.

क ३—THIS IS A BARE TEXT WRITTEN IN SAMVAT
1880 THE NUMBER OF VERSES IN IT IS 125 AND
LEAVES 13 THERE ARE NO SECTIONS HEREIN

AS PURVA MEGHA AND UTTAR MEGHA. THE
SIZE OF EACH LEAF IS $5\frac{1}{2}'' \times 11''$.

The serial number of verses अष्वहान्तं, अम्भोविन्दु.,
धारसिक्क, तस्मादद्रे, तं सन्देशं, and श्रुत्वा वार्ता in this manus
is 18, 23, 11, 123, 124, 125 respectively. None of its
verses is spurious or interpolated. The Kavya comes
to a close after the reunion of the Yaksha and his wife.
Its colophon is :-

इति श्रीकालिदासकविराजकृतमेघदूताख्यं काव्यं समाप्तं ॥
आद्रपदस्यादितियावसित पंचम्यपरीतिसंख्यके प्रमाथीनाम संवत्सरे
वासवे भे भृगुवासरे मकरे च जग्ने पुस्तकमलेखि मणिरामेण ॥

This manuscript is similar to all other 8 mss. This
can be known from the table gone by.

४ ९-THIS IS A MANUSCRIPT WITH A TEXT AND ITS
BRIEF COMMENTARY IN THE MARGIN, IT HAS
NO NAME OF THE WRITER OR THE DATE OF
WRITING. LOOKING TO ITS ANTIQUITY, IT
SEEMS TO BE OF SAMVAT YEAR 1135. IT HAS
125 VERSES. ITS EACH LEAF MEASURES $4\frac{1}{2}'' \times 10''$.

It can be known from above that we have taken for
use 9 mss. in publishing our Meghdūta edition. Seven
of these mss. excepting the two with Mallinatha's
commentary, have no sections like Purva Megh and
Uttar Megha. The verses in them are continuous. In
these mss., the Kavya terminates after a reunion of the
Yaksha and his wife. Verses which have been omitted
by modern publishers as spurious or interpolated are
to be found in these 7 mss. in different places well
fitting in with the context. It can hence be concluded
that the आदर्श पुस्तक-Standard Manuscript-क १ presents
correct, complete and authentic Kavya of the Megh-
dūta and other mss. lend support to it.

नेमिदूत-NEMIDŪTAM :—It has no sections like Purva Megha and Uttar Megha. पार्श्वोद्भूत was written by Shri Jinsenacharya in Vikram Samvat 871. About 150 years thereafter, Kavi Vikram, the son of Sangam had composed a Kavya entitled नेमिदूत, of 126 verses in praise of Shri Neminath. Its style of writing is very fine. Shri Neminath is praised in this Kavya with verses, whose first three lines are composed anew, while the fourth is the same as the fourth line of each verse of the Meghduta. Shri Jinsenacharya has praised Parshwanath, interlinking his composition with the Meghduta. Likewise, this poet seems to have been actuated to praise Neminath by composing this Kavya नेमिदूत interlinked with the मेघदूत. The author of the Nemiduta has thus tried to imitate the author of the Parshwabhyudaya. It should however be said that this poet has achieved greater success than Kavi Jinsenācharya in the orderly presentation of verses, their style of composition, rhythm, metre etc. in his Kavya.

This poet has accepted 125 verses of the Meghduta.

The 18th अथङ्कान्तं, 23rd अम्मोबिन्दु, 112th घातसिक्क, 124th तं नंदेरां and 125th श्रुत्वा वार्ता, -these important verses are given herein. Hence this Kavya is akin to क १ Standard manuscript written in Samvat 1714. The Poet completes this Kavya with a reunion of the Yaksha and his wife.

In future, we intend to collect hundred to hundred twenty five manuscript copies of this Kavya, study them from research point of view and utilise the knowledge gained for the publication of a better edition of the Meghduta.

According to the standard manuscript क १, the great poet Kalidas has written 127 verses in the Meghduta.

Of these, I have accepted 126 verses, rejecting the one तस्माद्द्रः. The table given in this introduction will convince all that the Meghduta in no case contains less than 126 verses of Kalidas. Hence if modern publishers discard other verses as spurious, it is their false insistence, whim or caprice.

Ancient Aryan scholars or poets have written their Kavyas or Natakas as based on real historical episodes or incidents to be found in the Ramayana, the Mahabharat and other Puranas. As is current to-day, none of them has created false dramatic person and written out imaginative Kavyas or Natakas. Likewise, Kalidas has composed his Malavikagnimitram, Vikramorvasiya, Abhigyan Shakuntal, Raghuvamsh etc. on the basis of historical and mythological events. This line of thought suggests that the Meghduta too has a historical background. The whole Kavya is in Anyokti metaphor with King Vikrama, Kalidas himself, his wife and the message-bearer servant named Megha actually referred to under new names of Kubera, the Yaksha, his wife and Megha. Had this Kavya been written with their four correct or real names, much of its charm would have been lost even if the composition would have been of a higher order. The charm and the feelings which the poet has been able to create with the imaginative names of the Yaksha and others would not have been there, had the real names been used. Had it been so rendered, the whole Kavya might have perhaps been dry or ludicrous in the eyes of others. In this Kavya, Kubera represents King Vikram, Yaksha represents Kalidas himself, Yaksha's wife is Kalidasa's wife and Megha is Kalidasa's servant. This is purely Anyokti. In fact, the whole Kavya is

written on the basis of a correct happening and Kubera, the Yaksha and others are the real representative characters.

॥ ५६५५

Most of the Kavyas and Natakas written by our ancient poets have a happy or delightful ending. Or they have finished it with real historical perspective. Subsequent great poets and other composers have generally followed the same line of thought. Hence it is possible that the Meghduta too may have the same type of ending. In other words, the completion of the Kavya seems not possible without the end of the curse to Yaksha, finish up of his time of exile and thereafter the reunion of Yaksha and his wife; though Kalidas has not adopted this style in any of his works.

Modern publishers accept the verse एतत् कृत्वा as the last one of the Meghduta. With it, the message imparted by Yaksha ends. Mallinath supports the same view. If, however, we accept it, the separation of Yaksha and his wife remains permanent and some of the facts told and asked for by the Yaksha in his message remain unfulfilled. The Yaksha only narrates his message and the Kavya comes to a close. The Megha makes no start on his way with the message. The thing asked for by the Yaksha in verse 121st आश्वास्यैव is not realised. Premature end of the Kavya in this way is not possible. The Yaksha's message becomes complete with the verse एतत् कृत्वा; but that message is yet to be taken to Alkapuri by the Megha, and is to be given to his wife. Her return message is to be handed over to Yaksha. This much must be accomplished, for it is the Yaksha's demand. In other words, the Kavya, should in all fairness come to a close with the fulfilment of all things which the poet requires from

Megha in the verses at the start. No good poet will close his Kavya abruptly without the very accomplishment of things he himself has asked for in it. That the message reached Kubera, he annulled the exile and reunited the Yaksha and his wife—this should be the fairest and the most correct happy ending of the Kavya. In other words, the Kavya cannot come to a close without the reunion of the husband and the wife. If the poet does not proceed beyond the verse एतच्छ्रुत्वा, the very thing he postulates proves wrong and he is attributed the fault of keeping his Kavya incomplete. Kalidas, the greatest of poets can never allow such (fault of) incompleteness to be ascribed to his Kavya. A sympathetic poet will never compose a Kavya which will close with the lovers kept permanently engulfed in grief. Hence it seems true that Kalidas has closed it with the composition of verses further on. He has not kept it incomplete.

125th verse अप्रसूयैव is accepted by every commentator. It is also there in Mallinatha's commentary. All the nine mss we have referred to it. Hence it goes beyond doubt that Kalidasa has composed it. In this verse, the Yaksha says,

"Oh friend, this is the first time that my wife suffers from my separation. Do console her, your companion, in her grief and bring back to me the words of her good and welfare with signs or tokens of confirmation. Cross over Mount Kailas again and give me back her message to life."

The Yaksha has thus asked for a reply to his message. It ill befits this Kavya, if the Megha goes away anywhere without—exchanging messages between the Yaksha and his wife. Hence it seems plausible to be-

lieve that after completing the message with the verse एतन् कृत्वा, the Megha gave that message to Kubera and Yaksha's wife as the verse त मंदिरा, shows The verse सुत्वा वतां, conveys that the Kubera was pleased, he condoned the remaining punishment of four months and reunited the husband and wife after a separation of eight months To change the metaphor, King Vikrama as Kubera has exiled Kalidas as Yaksha Eight months of banishment have elapsed, when poet Kalidas sends a message to his wife through his servant Megha. Reading this message in the form of मेघदूत, King Vikram was pleased with his marvellous power of metaphorical poetical composition. He calls back the poet to Ujjain and brings about the reunion of Kalidas and his wife.

It may also be possible that Kalidas has added to his Kavya these verses, which describe the King's pleasure after the receipt of the message and the reunion of the couple, after those very things were accomplished. Whatever it be, it is beyond doubt that these verses form an integral part of Kalidas' composition.

Kalidas was a great devotee of Goddess Parvati. He has mostly prayed to Her in the introduction to all his works. In the Abhigyan Shakuntal, She has been prayed to with the words आद्यमृष्टि. In the Raghuvamsh, in the line जगत् पिता वन्दे, पार्वतीपरमेश्वरी he first bows to Parvati and then to God Shiva. The Meghduta was written by him in a love torn condition. Hence he has bowed here to the feet of Parvati at the close of the Kavya. As shown there, he has composed this Kavya after offering obeisance at Her feet. The last verse इत्यमृतं clearly shows that he first offered prayer to the Goddess and then started the composition of this

Kavya. Looking from all points of view, this verse thus proves to be solely of Kalidasa's composition. Besides, the poet says in this verse :—

“I have written this poem the Meghaduta to afford delight and pleasure to person, who because of their separation from their wives, are distressed and deprived of sexual love. Now if the Kavya comes to a close with only the giving of a message in the verse एतत् कृत्या, and the reunion of the husband and wife does not take place, there seems possibility for a man rendered unhappy by the pangs of separation and devoid of sexual pleasure to obtain delight by reading this Kavya. In other words, if the Kavya does not go beyond the verse 120 and the happy result of the message is not brought about, it becomes entirely dry and uninteresting, causing greater grief to the love-lorn and suffering from separation.

Looking thus to all points, 127 verses of the Meghaduta, as composed by Kalidas and found in Manuscript क ? are quite correct, proper to the occasion, befitting the context and well fulfilling the aim of the composition of the Kavya. One verse रहमाद्रेः has not been given support by the majority of the mss., Hence no objection will be raised at, if it is discarded.

ANCIENT MANUSCRIPTS AND THEIR PUBLICATION :

A comparative study of authentic mss. has given us a correct idea of the text of the Meghaduta. It follows therefrom that undue haste should not be made for the publication of any ancient work. To decide for its correct text, all its available mss. should first be collected. They should then be thoroughly examined, collated, comparatively studied and researched upon.

We have got many printed editions of ancient works on Ayurveda, Kamshastra, Dhatusvad, Tantra, Jyotish, Kavya, Stotra etc. If these be compared with their original mss., they are found to contain hundreds of blunders. The continuity of verses is found impaired in many places. A comparison of the two copies of the same publication, one without reasearch and the other with research, convinces us how crude and twisted the former is, causing us surprise, dejection and aversion. We intend to publish the blocks of some pages of such defective works. It will show that faulty publication of books on Ayurveda, Dhatusvad and other sciences has rendered a great harm to those who use such books. Such publications may bring some gain to those who publish them; but the harm they cause to their readers or users, the waste of time, paper and labour, the loss in money because of their uselessness are really shocking. Collection and collation of ancient mss. is the only way to decide which verse is fitted in which place, which verse is disputed or interpolated etc. Obstinate persistance to impress upon the readers one's personal belief, whim or caprice is to cause them great harm, intentionally or unintentionally or to lead them astray. What has been said for the number and position of verses holds good also for variants, a correct appraisal of which can never be done without collection and collation of ancient mss. .

Our scholars many times place great reliance on western scholars, who too are divided into two groups on many topics. Several research scholars in India generally try to impress that what they believe is always true. In its support, they quote the authority of

western scholars holding the same view. But by so doing, they lessen the regard for the opinions of ancient Aryan scholars. Shree Bhagvad Gita is an instance in the point. When Maharshi Vyas composed his—Maha-bharat, the dialogue between Shri Krishna and Arjun was versified by him and called the Gita. At its end, he has avowed the total number of verses in it to be 745. This fact has been proved by many external evidences and also on the basis of many ancient mss. of the Mahabarat and the Gita. They show many variants in the text of the Gita, which, looking to their meanings and context, will be well-nigh acceptable. But tradition here bars the way. Some of our Indian scholars, call it their obstinacy or religious fanaticism, are not prepared to budge an inch from belief that 700 verses as accepted by Shri Shankaracharya since centuries gone by, constitute the real Gita. There can be no more verses of the Gita or no variant except as found in this Shankaracharya edition. The correct text of ancient mss. may thus be brought to light, but many persons are not prepared to accept it. Whatever they do, the correct way to bring to light the true text etc. of ancient mss is to collect and collate all possible external and internal evidences.

At the end of this lengthy discussion, it is proved beyond doubt that Kalidas has written 126 verses for his Meghdut. We have printed them all in this edition in correct order and with right variants, as based on ancient mss

THE CORRECT HISTORY OF THE MEGHDUTA :

Many versions are current as regards the birth or the history of the Meghduta. One story is that the

Yaksha, the servant of Kubera, used to bring daily early in the morning flowers for his master's worship of Lord Shiva. One day, he was late in doing his duty, because of excessive (sexual) attachment to his wife. Roused to anger, Kubera cursed him to be separated for a year from his wife or granted him exile for that period.

The second version is that the Yaksha who used to bring flowers, had plucked them the previous evening, thinking that next day he would not be able to get up early. The flowers were given to Kubera early next morning. When he went to offer them to Lord Shiva in worship, the sun had risen. So the flowers bloomed, a bee came out of them and stung Kubera's thumb. Realising that the flowers were plucked the previous evening, Kubera was filled with rage. He cursed the Yaksha, negligent because of (sexual) attachment to his wife, to suffer one year's separation from her.

Now if Kubera, the Yaksha and his wife are really the true characters and this Kavya is written with reference to them, we have to assume that prior to its composition, the poet may have gone to Alkapuri to meet Kubera, who may have talked about the incident to him. But this is not possible. It can hence be concluded that the characters of Kubera, the Yaksha and his wife in this Kavya are fictitious. The whole Kavya seems to have been based on the flights of imagination. *But here comes in the tradition for Kalidas, who has never written any of his Kavya or Nataka with false or imaginative characters. They are always composed on the strength of real incidents in the Puranas or the history. The characters in the theme are*

real. Other ancient poets have also followed this line of thought, because poems or dramas written with fictitious characters do not impress or appeal the people, so much as the real characters or incidents do. Poets and scholars mould the lives of people. They know that poems, dramas etc. composed on the basis of real events in life can bring about the desired change (or the result) in the lives of the people. Viewed in this light, Kalidas will not write this Kavya with imaginative characters in it. In truth, it has been composed to refer to a true and very well-known incident of the day. Its correct interpretation is that Kubera represents King Vikrama, the Yaksha is Kalidas himself and the Yaksha-Patni is his newly-married wife. The messenger is his friend named Meghnad. The king had banished the poet from his kingdom for some negligent act. When in exile, the poet wrote this Kavya and sent it to his wife with a messenger. The poem happened to reach the hands of King Vikram also. He was pleased thereat and annulled the order for exile.

I had come to know of a detailed discussion that had once taken place as regards the composition of the Meghduta Kavya among my preceptor Shri Kevalram Liladhar Shastriji father of Shri Durgashanker Kevalram Shastri of Zandu Pharmacy, Shri Jiwanaram Shastriji of Rajkot—the then great Sanskrit Scholar in Kathirawar and Shri Shankarlal Shastri of Morvi. They were the famous poets of the day, whose discussion I detail below, now 60 years after, when the proper occasion to do so has arisen :—

These three scholars were Prashnora Nagar Brahmins, interrelated. They used to meet at times at

Rajkot, Morvi or Gondal, when they held discussions on Shastras and many other topics. Shri Jivanram Shastriji was a scholar fond of amatory writings. He died intestate and it is not known who inherited his literary possessions. Shighrakavi Shankarlal Maheshwar Shastri had composed and published many books. Some of his works are yet unpublished. Shri Durgashankerbhai of Zandu Pharmacy, who died some time before, was the son of Shri Kevalram Shastri. He usually stayed at Bombay for his pharmaceutical work. Hence it is unknown whether the books collected by his father were kept with himself at Bombay or elsewhere. Shri Shankarlal Shastri was a Shatavdhanī (one who could perform a hundred jobs at a time), and a contemporary and a relative of the other two Shastries. His collection of books must be there in the Shankar Ashram at Morvi or with his son. The true कथानक of the Meghduta, as published in my edition, must be there in the literary collections of these three Shastries. There was an unanimous agreement among them, as regards the correct history of the Meghduta. At the time of their discussion, they had their ancient notes on subject with them. Being a disciple then, I was a hearer of that discussion.

In their opinion, Kalidas was a jewel at the court of King Vikrama, who had started his own era. The King himself was a great Sanskrit scholar. So he used to honour the learned men more than he did the Rajas and Maharajas. Erudite persons were given the gifts of villages etc. So that they can live royally like kings. Sanskrit Pandits at the courts of other kings were also respected in the same way. The standard to measure the learning of a king in those days was the status,

wealth, prestige etc. of the Pandits patronised by him. People loved well their king if he was a Sanskrit scholar and accorded respect to Sanskrit Pandits.

Ujjayini was the capital of King Vikrama's Indian Empire. There were 800 feudatory chiefs under him, each one of whom had his Kothi or Government House in Ujjain. All these princes were required to be present at the capital on certain occasions. They participated in the king's pleasures and enjoyments. They offered their counsel to the king for good government. At the time of a foreign invasion, they fought against the enemy with their armies helping the king. They were thus useful to the empire and the Emperor in many ways. The Emperor used to honour them according to individual status, nobility etc.

When poet Kalidas was 32 years old, his first wife died. Out of affection for her, he did not remarry for a year. In the meantime, a princess of the king of Vindhya offered her hand in marriage to Kalidas. She herself was a Sanskrit scholar and Kalidas was her teacher. She was hence well acquainted with the poet's nature, high qualities, learning etc. But the proposal for marriage was not acceptable to the princess' father. The king of Vindhya was Vikram's brother-in-law. So he did not wish to displease his near relative. Emperor also internally wished that his niece-sister's daughter—should marry a great king and not a Brahmin poet. So he persuaded Kalidas not to move ahead, in the affair, but the princess was firm in her resolve. The mother of the princess suspected that something untoward might happen, if the marriage would not be allowed. Out of affection for her daughter, the queen

persuaded the king of Vindhya and the Princess' marriage with Kalidas was celebrated

Kalidas used to live in royal splendour. Upto the days of Kavi Jagannath, we find that Sanskrit poets were assisted by their patron kings to live in royal luxuries. Poet Jagannath had married the Muslim Emperor's daughter. The pomp and the splendour with which he lived had brought about the dictum—
 “विष्णोश्चरो वा जगदीश्वरो वा मनोरथान् पूरयितुं समर्थः । Kavi Jagannath's desires can be fulfilled either by the Emperor of Delhi or by God.” It is said that Poet Jagannath was once a guest of the Maharaja of Jaipur. They went out for a hunt in the forest of Amber. During the interval of rest, dinner was taken. But when betel leaves were to be chewed thereafter, it was found that the servant in haste had forgotten to take quicklime with him. Men were immediately sent all-round by the Maharaja to bring the lime; but the poet could not wait. He rubbed his valuable ring against a stone, applied it to the betel leaf instead of Chunam and took it. This rubbed-out ring of poet Jagannath is yet preserved in the treasure house of Jaipur. This is a story to illustrate the pleasures and luxuries of Sanskrit scholars under Muslim Kings, reigning a few centuries before. It can be imagined therefrom what must be the honour, pomp, dignity and splendour of Sanskrit Pandits two thousand years before, when Sanskrit was the national language.

Inter-marriages between the Brahmins and Kshattriyas used to take place in the days of the Mahabharat and the Puranas. This tradition continued in vogue for a thousand years after king Vikram. Many-

instances can be cited to prove this in ancient and subsequent times. As time went on, castes were divided into sub-castes and communal restrictions came to be enforced.

After his marriage with the princess in Vikram Samvat 8, Kalidas greatly attached himself to erotic pleasures and curtailed his court visits. The king so began to feel displeased at his absence in the meeting of scholars and ministers. He knew well that the poet's new marriage was the sole reason for it.

Kalidas was not only a great Sanskrit poet at his court. He was also one of the eight principal ministers, in-charge of Foreign Affairs and Charity Department. He had thus to attend to his administrative duties. It was also a part of his government job to receive with due honour and respect scholars from home and abroad. After his marriage with the princess, Kalidas was found very slack and irregular in the discharge of his duties.

Owing to the poet's absence at the court, many important office works remained untransacted. There arose chaos and disorder in his departments. Feeling disgusted at this, the king wished to relieve Kalidas from the duties at the court and the ministry; but the poet's high learning, personal family relationship and dignity stood in the way. Any how, the king's displeasure for the poet began to increase. Once the chiefs of Magadha and Anga rebelled against the king. As the foreign minister, it was Kalidas' duty to quell the rebellions, but he paid little heed to it. The king himself had to undergo great trouble to suppress these revolts. In the meantime, the eldest prince of the king

died. Besides being a good poet, a foreign minister, and a Jyotishi, Kalidas was an expert Vaid, but he was found very negligent in his duty towards the king and the prince, especially during the latter's sickness. Circumstances thus combined together, the king's anger began to increase and in a rage he issued an order for Kalidasa's banishment or exile for one year, on the tenth day of the month of Kartik in Vikram Samvat 10.

The poet realised his fault; but out of a sense of self-respect, he thought it not right to approach the king to acknowledge the blunder humbly, and implore him to cancel the order. Immediately he left the boundaries of Ujjain. At this time, the poet's hearty and bosom friend, Meghnada also left the capital to accompany Kalidas. This incident caused great excitement all over the kingdom. It also cast a gloom of unhappiness over the royal family, as Kalidas was in personal and family relationship of the king. By and by the same came to be known over the whole country. The king was much amazed at Kalidas' obeying his order in true faith. He did issue the order in rage; but when he knew of Kalidas' quitting the capital, leaving behind his house and newly-married wife, he was filled with pain and surprise. For some months, he did not allow his feelings of this kind to be known to anybody. It also began to be talked among the people that the punishment inflicted by the king was severe. This added to the king's grief. He had thought that the poet would ask for pardon, he would rebuke him and the matter would end; but the poet did the otherwise. Implicitly obeying the king's order, he left Ujjain at once. The king and the people were amazed at Kalidasa's

foregoing his love for his new wife. The poet's action began to be praised in all quarters. When other princes came to know of Kalidas' exile by Vikrama, many of them wished to keep him at their court for a year, but the poet preferred to have only one master. He said that it was duty of the master to punish and his to endure it. Firm in resolve, he did not accept the patronage of any other ruler and decided to spend the whole year in tour and pilgrimage. Leaving Ujjain, he adopted disguise, changed his name as Yaksha and moved about the country in company of his servant Megha, visiting different pilgrim centres. From Ujjain, he travelled Kashmir and thence on a pilgrimage to Amarnath, Kailas, and Man Sarover in the Himalayas. Nasik and Panchavati were the places next visited by him. By this time, eight months of exile had already elapsed. The summer was about to be over and the monsoon in Ashadh was to start. This was the first monsoon for the poet to suffer from his wife's separation. He knew well the nature of the king. He was convinced that though the order for exile was issued in anger, the king would be feeling uncomfortable without his company. Any way, he was resolved not to ask for royal pardon. The king too thought it, affecting his dignity, if the pardon, granted without a demand, be not accepted by the poet.

Kalidas found it hard to pass the first monsoon in pangs of separation. In an agitated state of mind, he at once drafted out his *Kavya Meghduta*, begun from the first day of Ashadh. The poet was sure within himself that *Kavya* written in *अन्योक्ति* metaphor would bring forth the desired result. Here were displayed his ingenuity and skill to accomplish his work. He dispatched

this Kavya with friend Meghnad, from Panchvati to Ujjain in fifteen days. The Kavya together with a letter was handed over to the poet's wife. After reading it, she sent it to the king, who was greatly charmed to go through it. The king had wanted a demand for pardon from the poet. The line यात्रा मोघा वरमधिगुणे नम्रमे लब्ध-
कामा (in the Kavya was interpreted by him as an indirect demand before a worthy king. He at once annulled the order for exile, sent horses, elephants, armies, chariots etc. to bring back the poet to the capital Ujjain with all regard and honour.

Composed in अन्वयेति metaphor, this Kavya, inspired by his wife's separation, displays Kalidas's skill in depicting eros and pathos. The Kavya contains no word against the king, who had ordered exile. On the contrary, the poet blames his own fate for the unhappiness. He glorifies the king by comparing him with Kubera and his capital Ujjain with Alkapuri. This nobility of mind, on the part of the poet, is really commendable. Generally, a man does not see his own fault, carelessness or negligence. In spite of his being guilty, he calls himself innocent and lives under a belief that he has been wrongly punished. This is but the human nature. This sort of mentality is mainly exhibited at present by those who have not learned Sanskrit or who have not studied the Aryan Shastras. Sanskrit scholars are always the lovers of merit and virtues. They are ever prepared to acknowledge their faults or mistakes and suffer the consequences. They blame their own fate for the sorry plight.

This talk among the three scholars, discussing the history of the Meghduta, as heard by me, is 60 years old. Shri Jivauram Shastriji had one old manuscript

in which this history was written in Sanskrit verse. Being a pupil then, I had not gone deep in the Meghduta. I only knew that it was a Kavya composed by Kalidas. Later on, when I read it in details 30 years after, the discussion among the three scholars came back to my mind with increased interest. I publish it now, when the occasion has come. No proper opportunity had come up and this history of the Meghduta had remained hitherto unpublished. Descendants, relatives or friends of these three scholars may perhaps have in their possession some notes about this history. It is my request to them to search for it and let me know if anything be found. Much light will thereby be thrown on the correct history of the Meghduta. It will also be a matter of pride and dignity for Kathiawar and these deceased scholars. (I had a talk about this matter with Shri Durgashanker Kevalram Shastri, when he had come to see me at the house of Shri Chhelbhai Dave, Police Commissioner of Baroda, when the session of All Indian Ayurvedic Congress was held there. I had then inquired of him about the manuscript, which Shri Jivaram Shastri had about the history of the Meghduta. In reply, he told : "Kaka used to relate the history of the Meghduta with the same details as you do. (He addressed his father as Kaka) He had also talked to me about its manuscript, but to-day 50-55 years after, when the world has so vastly changed, where can there be any trace of that old manuscript ? Perhaps it may be found from the book-collection of Shri Shankerlal Kaka "

I have thus presented here history of the the Meghduta, as it stands in my memory, on the basis of a discussion, that had taken place about half a century before.

PREFATORY REMARKS ON THE SAMASHLOKI:

Sanskrit poets select a particular metre for their Kavyas, according as the incident and the Rasas-Eros, Pathos etc., they want to depict. If the metre well befits the matter, we find a correct portrayal of the Rasa and the whole poem becomes significantly life-like and charming. May times, translators do not possess the knowledge to verryify in a proper metre the poems of great poets. Mandakranta metre is generally useful for a poem, which has an erotic and a pathetic background. No other metre sustains these Rasas so aptly as the Mandakranta does. Hence the great poet Kalidasa has selected that metre for his Meghduta. Other Sanskrit poets, who have imitated the Meghduta, have too composed their work in the same metre.

The Meghduta has been translated in prose and poetry in many Indian and foreign languages. The Samashloki translation of a poem is that which versifies it in the metre same as the original. Some poets, finding it difficult to translate this Maha Kavya in Mandakranta, have done so in other metres. However hard may be this attempt, the real Rasa of the Kavya cannot be conveyed appropriately in a metre other than original. Some persons, not knowing—Sanskrit or possessing a shallow knowledge of it, have vainly tried to pose themselves as Sanskrit scholars, by rendering the translation of the Meghduta in other metres. It should be said that those well-versed in Sanskrit are alone qualified to translate a Sanskrit work in the Samashloki.

Most of the publishers of the Meghduta in India and abroad have based there works on Mallikartha's

commentary. Some of them have concluded that the verses found only in the Mallinathi manuscript with them are original and the others are interpollated. This is not fair, as all Mallinathi texts are not exactly identical. We have got two Mallinathi mss of which ३२ contains 121 and ५ 5, 123 verses. If we collect 40 to 50 mss with Mallinath's commentary, we may possibly come across a text with 126 verses. What generally happens is that when a particular publisher gets one manuscript of the Meghduta, he soon gets it printed and others follow him. As a result, we find different Meghduta mss. with a varying number of 110, 115 or 120 verses, extra verses being regarded as spurious. This is the reason why Sanskrit Shastras, now in a sorry plight, are difficult to be placed before the people in their correct and complete form. Prior to the publication of an ancient scientific work, all possible mss of it should be collected and collated. Then alone can its true form and text etc be known. But this sort of research work can be undertaken only by institutions, which can afford to enagage scholars, collecting and collating ancient mss. In times gone by, rulers, seats of Religion and preceptors used to patronise or perform this work—a tradition which seems to have been lost sight of to-day. Yet that which has gone down is bound to rise again.

In Shri Bhuvaneshwari Granth Bhandar, there are 10 mss of Meghduta in good condition. Of these १ 1 has been accepted as a standard one, while others are utilised to decide the correct number of verses, the variants, the proper position of verses etc. These other mss mostly resemble the १ १ copy. Only the Mallinathi texts differ to some extent.

After commencing the work, I found that the Samashloki translation of the Meghduta was not so easy as I had thought it. To render the whole verse in Mandakranta metre and Gujarati, keeping intact the æsthetic beauty of the Kavya and its Rasa, not to allow the significant meanings of the words to be changed, the use of proper Gujarati phrases to suit the metre etc. was a task, indeed difficult but interesting and affording delight.

In this Samashloki, I have adopted the same plan as in a similar translation of the Bhagvad Gita, undertaken by me five years before. I have taken care to see that the syntactical form of the verse does not suffer in the Gujarati, that each verse retains its real meaning and the sentiment, that the Mandakranta metre has been faithfully adhered to and the Kavya as a whole has not its charm marred. How far I have been successful in my aim is to be judged by the readers and Sanskrit scholars. The Samashloki Gujarati translation of a Kavya is found easy or difficult according as the Kavya itself is such. The style and the language of Kalidas in the—Meghduta are different from those in the Raghuwansha, the Kumar Sambhav etc. The verses of the Meghduta are replete with eros and pathos. They appear difficult, so long as one does not go deep in them. To render these Sanskrit verses in Mandakranta into Gujarati ones of the same metre provides great delight. For some verses, the Gujarati Samashloki rendering has been experienced as more difficult than the corresponding Sanskrit one if it be attempted. Herein lies the marvellous skill and the greatness of the great poet. To state metaphorically, it is easy

to plunge into the depth of Kalidasa's Kavyas, but to wade across them is difficult

In this Samashloki translation as in that of the Gita, I have followed the plan of spelling the words, short or long, according to the phonetical necessity of the metre. Hence, it should not be objected, if a word is found mis-spelt, for to print it, as affecting the metre, is a fault, grave for a Prakrit Kavya. A Sanskrit Kavya may be original, in part or as a whole, according to the Sanskrit knowledge of its author; but be it of any metre, easy or difficult, the spelling system, of its words will always be found correct. Such is the naturalness and divinity of the Sanskrit language. For a Samashloki rendering of its verses into other languages and to keep the metre unaffected short letters have some times and per force to be spelt as long and long ones as short. This kind of procedure should be permissible, as almost all other languages are distorted derivatives of Sanskrit.

Modern writers, while translating a Sanskrit poem as Samashloki or in other metre in Gujarati or other language, have adopted the convention to print a Sanskrit word, not fitting with the metre, in its correct grammatical form but to pronounce it otherwise, according to phonetical necessity of the metre. Specific signs are employed to denote this. This convention is only 50 years old. Medieval poets did not follow it. Premanand, Narsinh Mehta, and Bhoja Bhagat did not know Sanskrit yet in their poetical compositions and Gujarati rendering of episodes from the Mahabharat, the Valmiki Ramayan, the Bhagvat and other Puranas, exquisite beauty of the Rasas has been maintained without wra

ngling into short or long spellings There seems not a trace of artificiality in them. Compared with them, modern poets labour under a belief that particular persons will view their Kavyas with a particular bias. Hence they aim at composing only such Kavyas, as may meet with praise or approval from the people. This mentality combined with an inadequate knowledge of Shastriya metres has brought in the present day poems elements of artificiality and unnaturalness. A Rasa, in its true form, cannot be delineated in them. Look to the Kavyas of Kavi Dalpatram and other Prakrit poets, incorporated in the school syllabus of those days. The Rasa, æsthetic beauty, noble sentiments, rhyme and rhythm, correct peculiarities of the metre etc. which are to be found in them will not be met with in poems of to day. In Sanskrit, it is a rule to read as what has been written and to act as what has been read. Prakrit poets down to the time of Shri Dalpatram have followed this procedure; but with the roots of the British Government going deep and the increasing influence upon us of the English language, its poems, and western mode of living, undesirable innovations began to creep in our literary compositions. According to the usage in English language, a word written in one way may be pronounced in the other way and accepted in the third. This trend has nowadays crept in our Prakrit languages, which are none but the offshoots of Sanskrit.

Several modern writers and poets, to show off their knowledge of Sanskrit, employ a number of difficult Sanskrit words, where beautiful and standardised vernacular equivalents are easily available. They spell the derived words after the original Sanskrit fashion.

The result is that many times quite the contrary meaning is conveyed. Words, derived from Sanskrit but standardised by usage in other language, ought to be employed in their current forms in prose and poetry to convey their natural sense. A pure Sanskrit word may at times be hempered with, its letters may be printed short or long, if metrical considerations demand it. I see no objection to this procedure, which I have adopted for my Samashloki translation of the Meghduta.

SIMILIES AND ALLUSIONS IN THE MEGHDUTA :

It is possible that one may not be acquainted with the details or the history of similies and allusions in this Kavya. This is true especially for foreigners and students, who may not have read the Mahabharat, the Ramayana and other Puranas. Hence a brief description there of is given here, which I think, the readers will find useful and interesting

VERSE 1. कश्चित्कान्ता :

The whole poem has been composed by the poet with the fact that one Yaksha was exiled by Kubera for a year. When the monsoon set in, he could not endure the separation from his wife. So he decided to send a message to her with the Megha Cloud—in the sky. The real reason for writing this Kavya is, however, the poet himself Kalidas was once under a fault. So King Vikram had banished him for a year from his kingdom. Passing eight months in pilgrimage, he came to hermitages on mount Ramgiri. It was rainy season then. So to lessen the pain of separation, he composed this Kavya and sent it as a message to his wife at Ujjain

with his friend named Meghnada. When Vikrama came to read that poem, he was pleased and condoned the poet's four months of exile. Kalidas was brought back to the capital with all honour and respect and was reunited with his wife. A detailed description about this has been given in the introductory pages gone by.

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 रामचरितमण्ड—King Dasharath of the Solar dynasty at Ayodhya was the emperor of India. He had four sons : Rama was born of Kausalyā, Lakshman was born of Sumitra, while Bharat and Shatrughna were born of Kaikeyi. The Ramayan and other scriptures maintain that Rama was the incarnation of Visnu, and Sita—his consort—that of Lakshmi. Sita was the daughter of King Janak of Bihar. Queen Kaikeyi had once saved the life of king Dasharath on the field of battle. So the king had given her two boons. In consonance with them, Dasharath had exiled his eldest son Rama for fourteen years and offered the throne to Bharat, the son of Kaikeyi; but following the tradition of the throne to be inherited by the eldest brother and out of great love and respect for him, Bharat did not accept the throne. Dasharath's love for Rama was indeed boundless. Rama repaired to the forest with his wife Sita and brother Lakshmana. Crossing the Ganges, they passed by the hermitage of Sage Bharadwaj at Prayag and reached Mount Chitrakuta. By this time, Dasharath died of grief for his son Rama's separation. His dead body was preserved by the Vaidyas with the aid of herbal remedies for fifteen subsequent days, when Bharat, who was at his maternal uncle's in the land of the Kekayas, came to Ayodhya. He performed his father's funeral rites and then started for

mount Chitrakut, accompanied by queen—mothers, ministers and a great number of citizens, to persuade Rama to return to the capital. Resolved to observe his father's promise, Rama told them that he would accept the throne only after the fourteen years of exile had elapsed. By the time, Bharat was to take care of the kingdom. With these words, Rama directed them all to go back to Ayodhya. Grieved at his father's death and mothers' widowhood and cherishing the memory of his brother Bharat's devotion and filial love of his subjects, Rama stayed for a month or two at Chitrakuta and thereafter resumed his journey to the south. Staying for a time at Sage Atri's hermitage and spending a year on the way, he reached Nasik. Selecting a place named Panchavati, he built his hermitage and lived there for twelve years. Mounts and hills round about this place are known as Ramgiri. Sita used to have her bath in the rivers, streams, pools, ponds, riverlets of this area for twelve years. Because of the use of these waters by her, they are considered sacred. When the thirteen the year of exile was about to be over, Sita was abducted by Ravana, the king of Lanka. Rama felt excessive grief at this. Seeking the help of prince Sugriva of Kishkindha and his ministers Hanuman and others, Rama invaded Lanka. On the south sea coast, he installed a Shivalingam—Rameshwar—and got built a bridge across the sea. Arrayed with an army of bears, monkeys and others, Rama defeated Ravana and destroyed him with his family. The kingdom of Lanka was entrusted to Vibhishan, Ravana's brother. Returning to Ayodhya in an airplane named Pushpak, Rama took charge of his father's empire. His government in Bharat Khand has been

considered ideal over the whole world. The interesting life-history of Shri Ramchandra has been described in Valmiki Ramayan—an epic with 24000 verses composed by the sage Valmiki.

In the Mahabharat and later Puranas, Rama's story is given in brief and his government has been much praised. In the battle of the Mahajharat, Yudhishtir found that his sons, grandsons, relatives were all killed. He did win the victory but felt excessively dejected. Absorbed in grief, he used to live an unhappy life. Arjun so prayed to Shri Krishna to console Yudhishtir. Advising that births and deaths are but inevitable in this world, Krishna cited to Yudhishtir instances of sixteen ancient kings, referring to Rama Rajya in brief as:—"Oh Great King Yudhishtir, Rama, the son of Dashratha, used to love his subjects as his own progeny. Under his rule, women were not seen widows, orphans, helpless or miserable. Rama governed his people as Pater Familias. In his days, rain was plentiful and corn abundant. There was no famine. Men did not die of suicide. There were no cases of conflagration fire or sickness. Men and women used to live a life of one thousand years in happiness and health. There were no quarrels or fighting. Women were fearless. Men followed the Vedic religion and led pious lives with peace, happiness, contentment and prosperity. They were truthful and independent. Trees always yielded fruits and flowers. Cows gave milk in plenty. Rama had performed ten Ashwamedha sacrifices during his rule for eleven thousand years. This sort of a mighty king of Ayodhya and Emperor of India had to, to consign himself to death. Hence, O Yudhishtir, do not bemoan the death of your sons."

Thus Rama had been an ideal king. Panchavati, where he had lived, has been referred to here in the Meghduta.

Mallinath and other commentators consider Chitrakuta to be the Yaksha's abode in separation. From there, as the poem relates, a message was to be sent to Alakapuri in the north. This view is not right. It was not on Chitrakut that Rama had lost his wife. He had stayed here for only a month or two. Some persons opine that Ramtek near Nagpur was the old Ramgiri. This too is wrong. There may be many mountains or hills in India, connected with the name of Rama. The place actually referred to here by the poet in the Panchavati and hills near it. To guide the Megha in carrying the message from Ramgiri to Alkapuri, the poet describes the route to the north; but many of the places mentioned therein are not to the North of Chitrakut nor are they to be encountered, while going North from Chitrakut. In truth, the path described by Yaksha is the Northern one from Panchavati to Alkapuri, for geographical places, sites, mountains rivers, cities, etc. described in the Meghduta come on this way.

Moreover, Rama had stayed for twelve years in Panchavati near Nasik. Hence the hills adjoining it came to be known as Ramgiri, while its streams, rivers, ponds, lakes, etc. were known by the name of Sita. It has been said in the 12th verse that the valleys of mount Ramgiri and the adjoining land bear the marks of Rama's footprints. In other words, Ram had wandered over all the parts of this land, great or small. This goes to show that Ramchandra had lived here for

a pretty long time. Compared with this his stay at Chitrakut was short for a month or two, during which he was overpowered with grief at leaving Ayodhya, separation from his father and mother, dwelling in the forest instead of accession to the throne, father's death and a meeting with the widowed mothers. In such a disturbed state of mind, he would have little pleasure in roaming about. It was during his stay of 12 years in Panchavati that he had time to visit different places, while rivers, streams, lakes, ponds, etc. nearby were sanctified by Sita's daily bath in them. This has not happened on Chitrakuta. It was in Panchavati that Rama was separated from Sita, in the same way as the Yaksha and the poet were from their wives. All this leads us to conclude that the Yaksha or the poet had sent the message, while he was residing at Panchavati. If Mallinath and other modern writers guess it to be Chitrakut or any other place, they are in the wrong

VERSE 2. तस्मिन् दौ :

This message was sent on the first day of the bright half of Ashadha. The exile was ordered in Kartik, the first month of the Vikram Era. Hence, as has been shown in verse 118th, about four months of banishment had yet remained, before the exile might end on the 12th day of the bright half of Kartik. It can be proved from this that Vikram Era was current, when this poem was composed,

VERSE 6. ज्ञातं यंशे :

Indra is the king of Heaven and the clouds. He sends us rain. The rain and the clouds obey his behests. When Brahma created the world, clouds sprang up in the lineage of King Pushkaravarata. It

has been mentioned in the Brahmand Purana that the cloud which brings the most terrible of rains is called Pushkaravarta (When everything on the earth is to be destroyed, this cloud brings torrential rains

VERSE 7. सन्तप्तानां :

In this verse, the poet says : "O cloud, the water-giver ! You are the shelter of persons suffering from the pangs of separation. Hence carry to my beloved a message from me, separated from her by the wrath of Kubera. You have to go to the city of Alaka, where the greatest of Yakshas live and whose mansions shine white on account of the lunar radiance, emanating from the head of God Shankar, staying in the garden outside."

In other words, he calls his messenger the giver of peace and a resort of those afflicted with carnal desires. This simile is right, for it is only by sending a message to his beloved through a messenger that the lover attains the peace of mind. Dhanapati here is the Kubera or King Vikrama, who possesses the greatest of wealth, pomp and power and under whose wrath, the separation was affected. The message is to be carried to Alakapuri or Ujjain, where live scholars and rich persons highly respected by the people. यद्व्यन्ते पूज्यन्ते इति श्रुत्याः तेषां मध्ये ईश्वराः समर्थाः विद्वांसः धनाढ्याः तेषां वसतिः । Mansions of lofty buildings in this city of Ujjain were illuminated white, on account of the light radiating from the Moon on the matted hair of Lord Shiva, inhabiting the garden outside. The Yaksha here is only the metaphor. In fact, it is a message sent by the poet to his wife at Ujjain.

The same idea is conveyed in the 75th verse of this Kavya. नित्यं ज्योत्स्ना प्रतिहृततमो घृतिरम्याः प्रदोषाः । The nights there are entirely devoid of darkness on account of the incessant light of the moon, on the head of Shiva. To express otherwise, because of the abode of God Shankar, nights in Ujjain are free from darkness. In the 6th Sarga of the Raghuvamsha, while describing the king of Ujjain attending Indumati's Swayamvar, poet Kalidas has referred to—Mahabal Mahadeva in the same vein as.—

असौ महाकालनिकेतनस्य वसन्नदूरे किं चन्द्रमौलैः ।
तमिस्रपक्षेपि सहप्रियाभिर्ज्योत्स्नावतो निर्विषति प्रदोषान् ॥

“This king of Ujjain lives near the abode of Mahabal Mahadeva. So he is able to sport with his wives even during the nights of the dark fortnight, illumined as they are by the white light of the moon, in the crest of Lord Shiva. The words बाह्योद्यान and हरशिरःमन्दिका in the 7th verse of the Meghduta refer to Shankara's abode and light from the moon resting on His head. The same sense is displayed with words ज्योत्स्ना—moonlight, तमः—darkness, प्रदोषाः nights in the 75th verse and चन्द्रमौलैः निकेतनं Shankara's abode, तमिस्रपक्ष—dark fortnight, प्रदोषाः nights in the Raghuvamsh. All this goes to show that the metaphorical reference in this 7th verse pertains to Ujjain and the message is sent to none else but his wife by the poet.

VERSE 12. आपच्छस्व :

It has been said in this verse that the small hills and valleys of Mount Ramgiri have been sanctified by Rama's moving—amongst them. The मेखलासु in the plural indicates that the parts of the land and the mountain trodden over by Rama were many. In other

words Rama had visited all the nooks and corners. This was not possible at Chitrakut, where he had stayed for a very short time engulfed in grief. Rama, Lakshmana and Sita had lived in Panchavati for 12 years. Hence they had time to move about freely over the whole land, hills and riversides. This site is regarded holy even to-day. This verse thus shows that the site referred to in the Meghduta is not Chitrakut but Panchavati.

VERSE 14. अद्रेः शृङ्गः :

The idea conveyed in this verse is "O Cloud, Siddha women, with their uplifted faces, will gaze surprisingly at you, imagining you to be a mountain-peak, dislodged by a stormy wind. With your zest thus increased, fly northwards, avoiding on the way a contact with the thick trunks of the Dikpalas and crossing this mountain, abounding in juicy Nichul plants."

Mallinath and several scholars following him maintain that the words निचुल and दिङ्नागानां in this verse refer to—Kalidasa's friend and a Buddhist preceptor bearing those names respectively; but this conjecture is irrelevant and improper. What effect will this poem, embodying a message, create on a Buddhist scholar, the opponent of Sanatan Veda Dharma and Kalidasa's rival? Will the assertion that this poem has been marvellously composed remove the pride of that philosopher? Kalidasa's rivals also possessed powers to compose such poems or even better. By placing such poems before them, they were not in the least to acknowledge Kalidasa's supremacy. Even if the messenger gave this poem of Kalidas to Dingnag, he was not to accept Kalidas' greatness nor it was to wipe off his

vanity and conviction of principles Kalidas did not mean to show this poem to Dingnag to prove his superiority. Later on, if Dingnag happened to get the poem, read it and offered praise to the poet, it was a different matter; but to say that Kalidas, of his own accord, instructed his messenger to shown this poem to Dingnag and to humiliate him thereby is irrelevant

Mallinath for this comments : "A second meaning can be interpreted here. One romantic person named Nichul was the great poet Kalidasa's friend and a co-student. He used to offer rejoinders, when opponents of Kalidas showed mistakes in his compositions. From the place where Nichul lives O Cloud, you have to proceed further with face uplifted laying bare हस्त-विन्यास and other faults of and humiliating Dingnaga-charya, a rival and an opponent of Kalidas as powerful as a mountain "

By attributing such a disconnected meanings, Mallinath has ridiculed himself. Of course, there had been a scholar named Nichul in days of King Bhoja, but there had also been a second poet named Kalidas then. Even if we assume that this Nichul existed in days of Kalidas of King Vikram, there was no reason for Kalidas to boast and instruct Megha to show his poem to Nichul; but if his friend Nichul's house was on the way, Kalidas may possibly have instructed his messenger to show his poem to him. But the idea here is entirely different. The words सरसनिचुलात् अस्मान् स्यानात् suggested a different meaning. They convey, "Fly northward from this place-Mount Ramgiri,—where there have grown beautiful juicy cane plants." सरसनिचुलात् is an adjective applicable to Mount Ram-

giri, where the Yaksha gives his message. It does not in any way refer here to a scholar named Nichul.

Assuming for the time that the house of the great Buddhist poet Dingnagacharya was on the way, his pride was not to vanish by showing this poem to him. If the poet's messenger goes to show this poem to him on his own accord, the mighty rival will not at all praise the poet. On the contrary, he will find faults in it and being a renounced man, may perhaps express his disdain for this Kavya, lamenting a wife's separation. Again, had this Kavya been an artistic Shastriya composition or one to deride Buddhist religion, Kalidas may possibly have told his servant to show it to Dingnag to humiliate him and then to go ahead, but it is not so. By trying to make this verse applicable to Dingnag, Mallinath has exposed himself to criticism. The verse does not in any way apply to Dingnag. By referring to Pandit Nichul and Dingnag, Mallinath has committed a great mistake, laying open to criticism his vast erudition. The real sense is that the cloud, who had to travel in the sky, was to encounter on the way to Kailas elephants guarding different directions. The poet advises the Cloud to stay away from them and continue its flight northward. No strong evidence has been found to prove that a Buddhist preceptor named Dingnag existed in days of Kalidas. In Sanskrit Kavyas, it is generally found that a revered preceptor, a King, a great man or even a deity is referred to unhonorifically. Reference here to Dingnag, a Buddhist scholar, his rival and an opponent of Veda Dharma, by Kalidas in honorific plural seems impossible. Looking from all these points of view,

Malinath's efforts to refer to a Buddhist scholar named Dingnage are fruitless.

The correct meaning of the word Dingnag is space-guarding elephants. They were living in dense jungles, near the source of the river Narmada. They used to sport in the waters of this river. Poet Kalidas advises his messenger—the Cloud—to keep far from them. Otherwise, the mighty elephants would kill him and his message would not reach its destination. This is the right reference in this verse.

VERSE 15. रत्नहाया :

In this verse, the Yaksha says to Megha, "By contact with Indra's rainbow, your body appears so beautiful as did the body of Shri Krishna, black in colour, putting on the garb of a shepherd boy living in Gokul and wearing a crest studded with peacock-feathers."

Allusion here is to Shri Krishna and Balbhadra, who used to go to feed their cows in Gokul and Vrindavan. King Nanda of Mathura had thousands of cows. As other shepherds, Shri Krishna also put on the same dress. Instead of a shepherd's turban, he wore a garland and a crest, prepared from peacock feathers. Shri Krishna's body, black in colour, appeared very charming under the brilliant hues of these feathers. In this verse, Shri Krishna and his adornment with peacock-feathers are compared with the cloud and the rainbow.

Thinking that the readers will find it interesting, I give here Shri Krishna's biography in brief. In its complete form, it is given in Harivamsha, the Maha-

bharat, Bhagvat and other Puranas. Collected independently, it will be as elaborate as 50,000 verses.

Yayati was the sixth in descent from Chandra in the Lunar Dynasty. Yadu was his son. 55th in descent from him was King Shoorā, whose son was Vasudeva and grandson Shri Krishna. Ugrasena was then the king of Mathura. He had son named Kansa, who was all-powerful, cruel and wicked. Vasudeva was a feudatory chieftain of Ugrasena. He had married Devaki, Kansa's younger sister. Vasudeva had 13 queens. Devaki was the fourteenth. At the time, Vasudeva was the oldest of the Yadavas and possessed of great strength. His son was Shri Krishna, who repaired to heaven at the age of 125. Thereafter, Vasudeva too renounced this mortal frame through Yoga,

Some days after Devaki's marriage with Vasudeva, Narad came to Kansa and told him of a discussion in Devloka that the eighth child of Devaki would assassinate him. Thereupon, Kansa kept Devaki in custody in a palace. Whenever any child was born to her, Kansa sent for it and killed it. Kansa's informants declared that the seventh child of Devaki was still-born. In reality the foetus was, by some miraculous power, transferred from Devaki's womb to that of Rohini, Vasudeva's another wife living at the house of his friend King Nanda. Rohini gave birth to this foetus as a son, 15 months before Shri Krishna. He was Balram or Baldeva, Shri Krishna's elder brother. From Rohini, the name of his mother, he came to be known as 'Rauhineya'. He was also styled Sankarshan, dragged as he was by a divine power to Rohini's womb.

Devaki's eighth child was Shri Krishna, the incarnation of Vishnu. Kansa used to kill every child of Devaki soon after birth. Hence to protect this eighth child, Vasudeva had entered into a secret arrangement with his close friend King Nanda, who owned lacs of cows for an exchange of each other's child. Nanda was a feudal chief of Ugrasena and lived off and on in his mansion at Mathura. When Shri Krishna was born, Nanda's wife Yashodaji had also given birth to a daughter. As was previously arranged, Vasudeva managed to transfer Shri Krishna, soon after his birth, to Yashoda's bedside at Nanda's house and the daughter born to her was brought over to Devaki's lap. Yashoda, being then in pangs of birth, knew nothing of it. She positively believed that Krishna was her own son. Yashoda came to know that Shri Krishna was born of Devaki only after Kansa was slain.

When Kansa's spies informed him that a child was born to Devaki, he immediately came to her palace and the maidservants placed in his hands the newly-born daughter. He was surprised to find a daughter instead of a son. Thinking that the daughter born will prove to be a cause of his death, he decided to kill her by striking against a slab; but at once the child free from his hand, assumed the divine form of a goddess and told the tyrant Kansa that his would-be assassin was already born. Hearing this Kansa began to doubt the truth of Narada's forecast. He was struck with remorse at killing his sister's innocent babies and requested for pardon from her.

Immediately after the exchange of children, Nanda left Mathura and came over to his capital Gokul to

live. He also used to pass some time at Vrindavan. Shri Krishna and his brother Balbhadra, born of Rohini, began to pass their days of infancy at Gokul and Vrindvan. As a child, Shri Krishna killed Putna, Kansa's sister. When he was seven years of age, Krishna took under control a deadly serpent named Kaliya, living in the deep waters of the Jamuna. Dhenuka and Pralambasur then met their death at the hands of Krishna and Balbhadra. At the beginning of every monsoon, a sacrifice was usually performed to celebrate Indra's powers. Krishna stopped it and got another sacrifice performed on Mount Govardhan. Indra was enraged at this. To kill Shri Krishna and inhabitants of Gokul, Indra sent torrential rains incessantly for six days; but Krishna kept the Mount—Govardhan uplifted with his left hand for seven days and all people living in Vraja and thousands of cows were afforded protection from rains under it. Vrishabhasur and Arishtanemi were the next demons on Kansa's side to be killed by Shri Krishna and Balbhadra.

In the mean time, Kansa was given to know that Vasudeva's eighth child was exchanged for another of King Nanda by private arrangement. So he began to tyrannise over and insult Vasudeva. Convinced that Shri Krishna was Vasudeva's son and his would-be assassin, Kansa started efforts to kill him. When some of the demons sent by him were killed by the Valiant brothers, Kansa thought of another trick to get them killed. He got prepared a big arena at Mathura and invited Shri Krishna and Balbhadra for a wrestling match with a mighty elephant Kuvalayapida and two other able-bodied wrestlers. In the presence of thousands of spectators, Shri Krishna drew out the eleph-

ant's tusks and killed him. The wrestlers too met the same fate. Kansa was sitting on the throne and witnessing this about. With a jump, Shri Krishna caught hold of his hair, dragged him in the arena and killed him. Kansa's father Ugrasena was placed on the throne.

Shri Krishna and Balbhadrā thereafter went to Ujjain and studied various Shastras from a learned Brahmin Sandipani. A Brahmin boy named Sudama was Shri Krishna's co-student here. He was inhabitant of Sudamapuri, now known as Porbandar in Saurashtra.

Kansa was the son-in-law of Jarasandha. When the latter heard of Kansa's death at the hands of Shri Krishna, he attacked and laid waste Mathura many times; but every time, the brave Yadavas defeated him. Kalnemi, a friend of Jarasandha, also often attacked Mathura. To save the city from frequent onslaughts Shri Krishna left Mathura and came over to Girnar in Kathiawar. On one of its hills, now known as Datar Peak, was lying asleep since long a king named Muchkunda. Kalnemi was got killed at his hands by Shri Krishna. Leaving Mathura for ever, Krishna built a new city named Dwarka on the sea-shore in Kathiawar and settled there with his relatives and Yadavas of 56 different clan-names. The city of Dwarka extended lengthwise from Girnar to the sea at Prabhas Patan and breadthwise upto Kodinar. The minarets of this sunken city of Dwarka are said to be visible at times even to day, when the sea waters at the Port of Kodinar ebb.

Shri Krishna's aunt was Pruthi, Vasudeva's sister.

She was brought up at the palace of King Kuntibhoj, Vasudeva's friend. Hence she was known as Kunta. She was married to king Pandu of Hastinapur, who was the grand son of King Shantanu and son of Vichitravirya. Pandu was fond of hunting in a forest. So his blind brother Dhritarashtra was carrying on the administration. King Pandu had five sons: Yudhisthir, Bhima, and Arjun were three begotten of queen Kunta; while Sahadeva and Nakul were born of Madri. They were known as Pandavas. When King Pandu died, the Pandavas were young in age. Blind King Dhritarashtra had married Gandhari, the sister of Shakuni, King of Gandhar (Kandhar). Through her Dhritarashtra had 100 sons known as Kauravas. Duryodhan was the eldest of them. The Kauravas were wicked by nature. They made many efforts to kill the Pandavas. The Pandavas and the Kauravas had learnt the art of warfare from Dronacharya. Under the persuasion of elderly persons, the Pandavas were given the kingdom of Indraprastha (Agra). Here they performed a Rajsooya sacrifice, to which had come many kings, bringing costly presents for Yudhisthir. Duryodhan and his maternal uncle Shakuni could not tolerate these riches, the glory and the popularity of the Pandavas. Burning with envy, they asked Dhritarashtra to invite Yudhisthir for a gambling match. Yudhisthir lost everything in it. At the last, his wife Draupadi was also offered in gamble. She too was lost. Duhshasan dragged her to the court, though she was in menses. Efforts were made to strip her clothes. At this time, Shri Krishna had gone outside Dwarka to kill a demon named Saubha. Through his Yogic powers he came to know of the sorry plight of Draupadi

in Kaurava court and afforded protection to her chastity. As the last throw in the gamble, the Pandavas had agreed to quit the kingdom and roam over the forest free for twelve years, while the final thirteenth year was to be spent incognito. In pursuance of this condition, the five Pandavas and Draupadi stayed for twelve years in the forest. In the thirteenth year, they stayed at Virat Nagar under disguise. When this forest dwelling period came to an end, Shri Krishna from Dwarka, King Drupad and other friends and relatives of the Pandavas met at Virat Nager for a discussion. They unanimously decided to send Shri Krishna to Dhritarashtra at Hastinapur as an emissary to counsel him to give even five small villages to the Pandavas, as part of their kingdom. Duryodhan flatly refused the proposal and Shri Krishna's mission failed. Its result was a terrible battle on the field of Kurukshetra. In this battle, which is known as the war of the Mahabharat, the Pandava army numbered seven Akshauhini's, while the Kaurava army comprised of eleven Akshauhini's. The war ended in complete extermination of the Kauravas, hundreds of other kings and thousands of soldiers. The Pandavas came out triumphant. Placing Yudhishthir on the throne of Hastinapur, Shri Krishna returned to Dwarka. Gandhari, the queen of Dhritarashtra, was a chaste lady. After the war of the Mahabharat, she was excessively grieved at the death of her sons. She cursed Shri Krishna with the words : "You could have stopped this war by imprisoning my son Duryodhana. Had you wished, the dire destruction of my hundred sons and others would have been—averted. But you have intentionally allowed this war to be fought." Thirty six years after the

war of the Mahabharat, the curse came true. The Yadavas fought a civil war at Prabhas Patan in Kathia war and all perished. Shri Krishna also met death by an arrow of a hunter. The historical place is at Prabhas Patan. Shri Krishna's father Vasudeva thereafter ended his life through Yoga. Devaki and his other queen immolated themselves on funeral pyre after him.

Daruka went to Hastinapur and imparted to the Pandavas the news of Shri Krishna's death and Yadavas, destruction. Thereupon Arjun came to Dwarka and performed funeral rites of Shri Krishna and others. Taking with him Shri Krishna's wives, the Yadavas, the children and all subjects, Arjun left Dwarka for Hastinapur. At that very moment, the sea engulfed the city of Dwarka. On the way, Arjun was robbed by plunderers, who took away many women. Shri Krishna's great grand son named Vajranabh was placed on the throne of Indraprastha by Yudhishthir, while Parikshit, the grand son of Arjuna and the son of Abhimanyu was installed on the throne of Hastinapur. Thereafter the Pandavas with Draupadi left for the Himalayas to meet the doom.

Shri Krishna's life is described in detail in Hari-vamsha—a part of the Mahabharata—, in Shrimad Bhagavat and eighteen Puranas. In the Mahabharat, there is given the history of the Pandavas, the Kauravas and other former rulers. It contains a hundred thousand verses. It deals with events and episodes pertaining to political, religious, social and practical aspects of life in such an interesting manner, that it has been translated into almost all the languages of the world.

VERSE 17. त्वामासार :

It is said in this verse that Mount Amrakuta, which abounds in mango groves, will bear the cloud on its peak. It seems that this mount Amrakuta is one of the many hills of the Vindhya range with high peaks. It is surrounded with thousands of mango trees. Some persons identify Amrakuta with Amarakantak, which is near the source of the river Narmada.

VERSE 20. स्थित्वा तस्मिन् :

Reva here means the river Narmada. It has its source at Amarkantak (Amrakuta) in the Vindhyachal in the district of Gondwan. Running for 800 miles towards the west, it joins the gulf of Cambay. Starting from Vindhya, the river flows over rocks in a zigzag way.

Mount Vindhya or Vindhyachal lies in Central India from east to west. Its northern part extends upto the Ganges and southern upto the river Godavari. Thus the Vindhya divides India into two parts, the north and the south. The forests of Vindhya abound in wild elephants.

VERSE 25. पाण्डुराया :

VERSE 26. तेषां दिक्षु :

'Dasharna' here refer to the territory between the rivers Narmada and Sipra. It incorporated the region of Malwa. Its captial was named Vidisha on the bank of river Vetravati, which unites with the Jumna. The modern town of Kalpi in Malwa is identified as Vidisha of former times.

Vetravati is also known by the name of Vetravati. Demon Vetrasur was her son. It has been mentioned in Varaha Puran that formerly there was one mighty king named Sindhudwipa. He was an incarnation of God Varuna. He began to practise severe penance to get a son, who can defeat or destroy his enemy Indra. In his former birth, Sindhudwipa was the son of Vishwalarma. He was so framed as not to be killed by any weapon. Hence Indra had killed him with the sea-foam. In his next birth, he was born as a Brahman King Sindhudwipa. As he remembered his past birth, he was all the while conscious of his enmity with Indra. Hence he wanted to have a son, who could kill Indra. Some time after he practised penance, river Vetravati came to him in a beautiful woman's form adorned with jewels and ornaments. Thinking that she was a damsel sent by Indra to obstruct his austerities, the king became enraged and asked her who she was and whence she had come. She replied that she was Vetravati, the wife of Varuna, enamoured of him. A man who did not accept another woman fallen in love with him was a sinner. He partook of the sin Brahma-Hatya. With these words, she requested the king to accept her. The king did so and begot of her a powerful lustrous son named Vetrasur, who ruled at Prag Jyotish in the Kamru country or Assam. Mention is made in the Mahabharat of king Bhagdatt, who had come to fight with the Bhils. These Bhils are the Nagas of this Prag Jyotish country, whose capital also bore the same name. Its ruins are to be seen at or round about modern Gauhati. When Vetrasur grew up he conquered the whole earth, encircled by seven seas and island. Climbing Mount Meru, he obtained victory over Indra,

Agni, Yama and other gods, who then went to Lord Shiva for shelter. Shiva killed this demon.

VERSE 27. नीचैराख्यं :

This mount Nichaihi is to the North of the city of Vidisha and on the way to Ujjain. It forms a part of mount Vindhyachal and abounds with forests of Kadamba trees. It is also known as Vaman Giri

VERSE 29 वक्रः पन्थाः :

VERSE 30. दीचिक्षोभस्तनः :

VERSE 35. प्रद्योतस्थः :

These three verses describe the history of the city of Ujjain. In the 29th verse, the Cloud is asked to adopt a circuitous path and pass positively by Ujjain. The thirty second verse says that old persons knowing the tale of *Vatsaraj Udayana* live at Avanti in Malwa. The verse number 35 refers to the abduction by Vatsaraj Udayana of *Vasavadatta*, the daughter of Chanda Mahasen, King of Ujjain, also known by the name of *Pradyota*. I deal below in brief with this subject : *Ujjayini* : It is one of the seven sacred cities in Hindu mythology, reputed all over the world for centuries stretch. It is the seat of Mahakal Mahadeva, one of the twelve Jyotir Lingas. There is one observatory here. The Hindu astrologers reckon their longitude from Ujjain, which was also known by the name of Avanti. The country round about also bore the same name. Mighty kings have ruled over this famous city, long before the time of Buddha. There is in a book named *Katha Sarit Sagar* the history of how king Udayana of Kausambi abducted the princess of the king of Ujjain. Ptolemy, a Greek scholar and an astrologer existing

in V. S. 210. who maintained that the earth is round, fixed and unmoving with other planets revolving around it, who was the author of an authentic work. *Almagest* had visited this city. He writes in his book : "Ujjain is a big city of trade and industry in India. Precious jewellery and other costly articles came to be sold in the market at Ujjain from Broach, Surat and other parts of India and abroad". Ujjain was made the capital of India by King Vikrama, after accomplishing Digvijaya. Ancient stone inscription at Nasik and one of Ashok's edicts bear reference to Ujjain. King Harshavardhan of Kanauj had conquered the country of Avanti in the seventh century. Thereafter the Parmar Rajputs ruled over it. In A. D. 1235, Sultan Altamash of Delhi invaded Ujjain and destroyed the temple of Mahakal Mahadeva. Since then and upto the eighteenth century, Ujjain remained under the sway of the Moghals. In A. D. 1734 Emperor Mohmad Shah appointed Maharaja Savai Jaisinh as the Subba of Malwa. In 1743, Balaji Peshwa was the Subba of Ujjain. From 1750, Ujjain came under the permanent control of Scindhia.

PRADYOTA; UDAYANA, VASAVDATTA :

Udayana was the son of King Sahasranika of Kaushambi, which was the capital of Vatsa Desha or Magadha, famous since the days of Ramayana. Situated to the North of Ujjayini, it has been referred to by Varahmihiracharya in Bruhat Samhita. That city was established by king Kushamba who was the tenth in descent from Pururava. When Hastinapur was drowned in flood, Nimi Chakra, eighth descendant from Arjun, transferred his capital to Kaushambi. King

Sahasranik, ■ descendant of the Pandavas, existed 600 years ago from the Vikram era, while King Udayana lived 2500 years ago from now. The latter was also known by the name of Vatsaraj

Placing his prince Udayana on the throne, King Sahasranika went to the Himalyas to practise penance. Yaugandharayan and others were ministers. King Udayana spent most of his time in hunting. He used to play for long on a lyre named Ghoshavati, given to him by Vasuki. The elephants in the forest were charmed by its music and gathered round him in large number.

King Udayana had come to know of the beauty and other virtues of Vasavdatta, the daughter of the king Ujjayini. Thinking that she was the only lady proper for him, he had resolved to marry her. Vasavdatta, on her part had also come to the same decision. King Chanda Mahasen or Pradyot of Ujjayini had married Angarvati, the daughter of demon Angarak. Because of the boon of Indra, she gave birth to a beautiful daughter. Given as she was by Vasava or Indra, she was named Vasavdatta. King Pradyota also thought Udayana to be a proper match for his daughter. But he was not on good terms with Udayana. Hence he sought the advice of his minister Buddhadatta to influence Udayana. A messenger was sent to Udayana with a request to come to Ujjain, for his daughter Vasavadatta was anxious to learn music from him. Udayana considered this to be an insult. He sent a word to king Pradyot that if his daughter wished to be his disciple in music, she should be sent to him. On hearing this message, King Pradyot planned a trick to bring Udayana to Ujjain. He got

prepared a large elephant, mechanically moving with the aid of a machine inside its body, and concealed brave persons. The elephant was let loose in the forest of Vindhya. The spies gave information to Udayana of this gigantic wonderful elephant moving in the Vindhya forest. Thereupon Udayana came to the spot and saw the elephant. To bring the elephant under control, Udayana began to play upon his lyre and slowly went to him. He was greatly absorbed in music and the darkness of the night had gathered about. So he could not distinguish it to be an artificial elephant. The elephant too pretended to be pleased with music. Moving to and fro and fanning his ears, he took away the king to a pretty far distance. All of a sudden, brave warriors came out of the body of the elephant, captured Udayana and took him away to Ujjain to be presented to the king. There he was taken round the city. Seeing Udayana, beautiful as a moon, the people were much pleased. They were under an impression that king Pradyota, insulted as he was by Udayana some time before, would now get him killed, as he was a captive. The people of Ujjain made an unanimous representation to the king that if Udayana would be given that fate, they too would commit suicide. King Pradyot smiled and assured the people that nothing like that would happen. Udayana was kept in the prison and was assigned the task to teach Gandharva Vidya to Pradyota's daughter Vasavdatta. Thus staying together, both of them fell in love. Vasavdatta well served Udayana and kept him pleased in every way. When the people of Kaushambi came to know that their king was taken away as a captive to Ujjain, they were much distressed. So Udayana's

minister Yaugandharayan came to Ujjain. With the aid of his yogic powers, the minister got broken off Udayana's fetters. He and Vasavdatta were sent off on a she-elephant to Kaushambi, 63 Yojanas distant. When king Pradyota came to know of this, he sent his son Palkakhya on an elephant named Nalgiri to pursue Udayana and Vasavdatta. He went some distance to overtake them but returned disappointed. When the she-elephant reached Vindhya Forest, it was high noon and she felt thirsty. So Udayana and Vasavdatta dismounted. The she-elephant drank some water and soon died. Assuming the form of a goddess towards the heaven she said, "Oh king, I was born as a she-elephant because of a curse. Through you, I have now got freedom. This Vasavdatta is a divine woman. She is also born upon the earth through a curse. I bless both of you to be happy." Udayana and Vasavdatta spent that night at the house of a friendly Bhil ling. Next day, a messenger from king Pradyot came to them with the news that Pradyot was pleased at Vasavdatta's elopement. With the same motive, he had got prepared the mechanical elephant and brought him to Ujjain. Pradyota's second son Gopalaka then came there and all went together to Kaushambi, where Udayana and Vasavdatta's marriage was celebrated with great pomp and splendour. Gopalaka conveyed to the new couple his father's blessing with a present of costly jewels and vast riches. This is only the gist of a story detailed at length in *Katha Sarit Sagar* written by the great poet Somadeva Bhatt.

VERSE 37. मर्तुं कण्ठः

It has been said in this verse that the throat of

Lord Shankar is blue in colour. Its brief history is as below :—

The gods had once assembled on the golden peaked mount Meru to discuss a plan churning the ocean to obtain nectar. Vishnu advised Brahma that the work would not be accomplished by gods alone. The assistance of the Asuras would have to be sought to churn the ocean and get nectar. With the help of Shesha Nag, the gods and the Asuras brought there mount Mandar, hundreds of Yojans high, to serve as the churning rod. The ocean then said that the terrible force of churning could be born by him, only if Kurma Bhagvan, living in the nether world, would provide his back as a seat for the rod. This was agreed to and with serpent Vasuki as a rope, the churning started. The face portion of Vasuki was caught hold of by the Asuras or the demons, while the gods had taken their position at the tail end. The churning produced a mighty sound and innumerable creatures living in the ocean perished. The churning lasted for long and the gods were tired but Vishnu infused new strength in them and the process continued. As a result, valuable objects emerged from the ocean. Soma, the moon, goddess Lakshmi, wine, a white horse, Kaustubh jewel, the physician Dhanvantari with a white pot in his hand full of nectar, Airavat elephant and lastly the deadly Kalkut poison. Terrible as a fire, this poison began to effect the whole world. Creatures in the three worlds,—the heaven, the earth and the nether region—began to swoon at the very smell of the poison. Seeing the three worlds thus distressed, and with the prayer from the gods and the demons, the three-eyed Lord Shankar drank off that poison retaining it halfway in

his throat. Since then, Lord Shiva came to be known as Nilkanth or blue-necked. Thereafter Vishnu assumed the form of a beautiful damsel-Mohini and distributed nectar among the gods alone. Seeds were thus sown for enmity between the gods and the Asuras. Many battles have been fought between them, to continue for times to come.

VERSE 38 अयन्यस्मिन् :

Mahakal Mahadeva in Ujjain is one of the twelve Jyotir Lingas.

अस्तीहोऽयिनी नाम नगरी भूषणं भुवः ॥
हसन्तीव सुधाधैतैः प्रसादैरमरावती ॥
यस्यां वसति विवेशो महाकालवपुः स्वयं ॥
शिविलीकृतकैलासनिवासव्यसनोऽहम् ॥

Laughing in derision at Indra's city of Amravati, with its mansions white with lime, Ujjayini is situated in the Avanti Pradesh. This city is prosperous and beautiful, a jewel as it were on the earth. Shankara, the Lord of the world, has cut short his residence on Mount Kailas and stays here in person in the form of Mahakal.

The twelve Jyotir Lingas of Shiva are as below :—

1. Somnath in Saurashtra.
2. Mallikarjun in Shri Shail.
3. Mahakal in Ujjain.
4. Omkareshwar on the banks of the Narmada.
5. Kedar in the Himalayas.
6. Bhimashanker in Dakini.
7. Vishwanath in Kashi.
8. Tryambakeshwar at Nasik.
9. Vajjnath in Chitabhumi.
10. Nageswar at Dwarka.

11. Rameshwar on the Setubandh.

12. Ghrushneshwar in Shivalay.

VERSE 40. पञ्चादुच्चै :

Shankar is referred here as dancing with the hide of an elephant—गजाजिन—on his body. There is an allusion about it in Purana. A demon named Gajasur practised great austerities and obtained a boon from Brahma that no one would be able to defeat or kill him. On its strength, he began to rule over and terrorize the three worlds. There upon all the gods left Heaven, Vaikunth and Brahma Loka and came to reside in Kashi. They worshipped Lord Shiva and prayed to Him to kill Gajasur. Gajasur had a miraculous power to assume the form of any god, a human being or a beast. He fought with God Saankar in the body of an elephant and was killed in the same form. Pleased at this killing, God Shiva tore off the skin of the elephant Gajasur and began to perform the Tandava dance with his hide on, besmeared with blood. That Lord Shakar generally puts on the elephant's hide is the reference here.

VERSE 46. यन्निह्यन्दो :

VERSE 47. सत्र स्कन्द :

Onward from Ujjain is the river Gambhira and mount Devagiri. It is a great seat of pilgrimage on account of its association with Kartik Swami.

Shadanan, Agniputra, Kumar, Shanda, Senani, Kartikeya, Guha etc. are the other names of Kartik Swami. He is the son of Lord Shiva. Nurtured as he has been by six Kruttikas, he has six mouths and twelve hands. In the south, he is worshipped as Subrahmanya, Shan-

mukham or Shanugam. Gods had prayed to Shiva that demon Tarakasur could be killed only by a son born of his semen. Hence is the birth of Kartikeya, whose conveyance is an air-plane of the shape of a peacock. He loves peacock and is younger than Ganapati. Acting as the army commander of the gods, he had slain Tarakasur. Kartik Swami is for ever a celibate. There is a story about him in many Puranas and in chapters 224 to 232 of the Vana Parva of the Mahabharat.

There is Kartik Swami's seat on Mount Lohachal, situated at a distance of 6 miles from Sandur in Madras Presidency. Women are forbidden to go for Kartikeya's Darshanam. The idol here is of black stone, beautiful and one mouthed, of the size of a body of 12 years. Kartik Swami's temple is in the middle. On its right is Shiva's and on the left Parvati's temple. On Mount Lohachal, there are other temples dedicated to Kartik Swami, Kapat Swami, Mayur Swami and Gupta Swami. Some of them are situated in such lonely and dangerous place that very few people dare go to them.

While Kartik Swami was sucking his mother, some milk fell down from his mouth. White ashes cover that spot, which is still shown to travellers. There is a small pit of fire here in which a stone thrown by pilgrims is reduced to ashes. People come to this place for pilgrimage every three years in Kruttika Yoga. Kartik Swami is much worshipped especially in the south.

VERSE 49. आराध्यैर्नः

Rantidra : Going onward from Devagiri after Skanda's Darshanam, there comes the river Charmanvati,

rendering immortal for years king Rantideva's fame. This has been alluded to in this verse. Rantideva was the son of a Chakravarti king named Sankruti, born in the line of king Puru of Hastinapur. Practising penance he had obtained a boon from Indra that he could obtain as much corn and food as wished for, that thousands of guests to eat it would always visit his house, that his regard for hospitality would never decrease and he would not have to ask for any thing from any one. On the strength of this boon, that king used to feed daily thousands of guests all throughout his kingdom with food consisting of both corn and flesh. Once there was a dire famine in his kingdom and his subjects approached him for food. To provide it for his subjects, king got slaughtered thousands of beasts and afforded protection to their lives. So great was his power of penance that beast and animals in large number willingly offered themselves as a sacrifice to protect the lives of human beings. Their hides formed heaps as large as mountains. His prowess through austerity brought rains some time after. The river formed by it dragged away those heaps of hides. Hence it came to be known as Charmanvati, identified to day as the river Chambal in the Vindhayas. The people under this king were so rich and prosperous that their vessels, pots, utensils etc. were all made of gold. This king had ruled for hundreds of years and appeased gods, manes, Agni and Brahmanas by performing many sacrifices.

VERSE 52. ब्रह्मवर्तः :

Brahmavarta mentioned in this verse is a territory between the rivers Saraswati, and Drushadwati, 800

miles long and equally broad, north-west of Hastinapur (Delhi) and considered sacred by gods. It is also known as Kurukshetra, where the war of Mahabharat was fought.

सरस्वतीदशद्वयोर्देवनद्योर्दन्तरं ॥
 त देवनिर्मितं देशं ब्रह्मावर्तं प्रचक्षते ॥
 दक्षिणेन सरस्वत्या द्वादत्युत्तरेण च ॥
 ये वसन्ति कुरुक्षेत्रे ते वसन्ति त्रिविष्टपे ॥

The land between Saraswati and Drushadwati, framed by gods, is known as Brahmavarta. Territory south of Saraswati and north of Drushadwati is Kurukshetra. It is believed that people living there in heaven. Or those who die here go to heaven. In this Brahmavarta, there are five sacred lakes, wherein Parashuram had offered oblations the names after killing wicked kings. In days gone by, Lord Vishnu had slain demon Madbukaitabha in this region. Vishwamitra had practised penance here and had attained the status of a Brahmin instead of a Kshatriya. In this land was slain Tarakasur by gods with Kartik Swami as their army commander. In the war of Mahabharat, Arjuna hesitated to kill Bhishma Pitamah. Krishna then took up his Chakra and ran to kill Bhishma. That Chakra Tirtha is here. Abhimanyu met his death here. Dadhichi Tirtha is also situated in Brahmavarta. A demon named Vrutrasur began to afflict men and gods. He was irreligious and spread impiety everywhere. He had a boon not to be killed by any weapon. Hence Indra got prepared a thunderbolt from the bones of sage Dadhichi and killed Vrutrasur on this land.

Armies of the Pandavas and Kauravas numbering 18 Akshauhini's had fought against on this field of

Kurukshetra, where the heads of hundreds of warriors were severed off by Arjun's arrows and thousands of soldiers were killed.

Dhrutarashtra's hundred sons—Duryodhan and others were called Kauravas. While Pandu's son—Yudhishthir, Bhima, Arjun, Sahadev and Nakul were called Pandava. Shri Krishna was on the side of the latter. His sister Subhadra was given in marriage to Arjuna, whose son Abhimanyu was taught the art of war by Shri Krishna himself. At the age of 16, Abhimanyu had fought very valiantly in the war of the Mahabharata, killing hundreds of warriors. He too had met death in the same war. He was very dearly loved by Shri Krishna. So grieved was Shri Krishna at Abhimanyu's death that for 36 years which he survived after the war of Mahabharat, he always offered one morsel of food as an oblation to appease the departed Abhimanyu's soul before taking his own meal.

After the war of Mahabharat, Shri Krishna placed Yudhishthir on the throne of Hastinapur (Delhi) and then himself went to Dwarka,

VERSE 53. दिव्या हाना :

Balbhadra is alluded to in this verse. He was very fond of taking wine. There were many of his near relatives fighting on the side of the Pandavas and Kauravas in the battle of Mahabharat. Duryodhan's son was his son-in-law. Under such reasons, he had been for a pilgrimage, when the war was waged. When the fighting was over and Duryodhan was killed by Bhima with the blow of a mace on the thigh, Balbhadra had come to the spot. He told Bhima that in a duel with a mace, striking on the thigh is not permi-

tted. It is contrary to rules. Hence he rebuked Bhima for his unfair and improper blow to Duryodhan on the thigh. Shri Krishna pacified him by relating many impious and wicked actions of Kauravas to harass the Pandavas

Balbhadrā was Vasudeva's eldest son. Shri Krishna was younger to him. Balbhadrā was handsome in appearance. He used to keep a plough in his left hand and a Mushal in his right hand as weapons. There was an emblem of a palm tree on his chariot. He was an incarnation of Shesh Nag. Duryodhan and Bhim had learnt the art of fighting with a mace from Balbhadrā. He was very frankhearted, liberal and just. He had a love for a game of dice and wine. He had gone out on a pilgrimage when the Mahabharat war was fought. After its end, he came to Kurukshetra, drank the water of Saratwati and purified himself. During the pilgrimage, he had given up taking wine.

VERSE 54. तस्माद् गच्छे :

There is an allusion here to Kankhal, birth of the Ganges through king Jahnu, going to hell for the sons of king Sagara, Bhagiratha's penance and uplift by him of his ancestors to heaven. The Puranas deal with all these stories.

Kankhal : It is a centre of pilgrimage on the bank of the Ganges, two miles away from Hardwar. Here there is a big temple of Daksha Prajapati. It is believed that a man who takes a bath in the Ganges at Kankhal has not to take rebirth. He gets salvation. Daksha Prajapati had performed one sacrifice here to which his son-in-law Shankar was not invited. Sati, his daughter, regarded this to be an insult of his hus-

band. So out of rage, she jumped into Yajna kund and burnt herself away. Pilgrims are shown this spot to-day. The Ganges at Kankhal is wide and its current is of white colour.

Jahnu Kanya : King Jahnu of the lunar dynasty was once practising penance. The flow of the Ganges after king Bhagiratha's chariot drowned away his hermitage. So he drank off the Ganges in anger. But gods prayed to him and Jahnu let off the Ganges through his ear. Hence she came to be known as Jahnavi. The Ganges has its source in the Himalayas. After first eight miles, she comes to a peak called Gangodri or Gangotri. Its flow from here northward is called Bhagirathi. At Devaprayag Alaknanda, another current, unites with her and the river comes to be known as Ganga.

Uplift of the sons of Sagar : There was a Chakravarti king named Bahu in Solar dynasty. In the 15th chapter of the Padma Puran, it is mentioned that Haihaya, Taljagh, Kamboj, Pallahva, Parad, Yavan and Ehaka conquered Bahu's kingdom. So with his two wives, Bahu went away to the forest. One of these namad Yadavi, a chaste lady was then pregnant. She was given poison by the other wife to get her would-be child killed, but because of her chastity, she or her foetus received no harm from poison. When king Bahu died in the forest, Yadavi prepared to be burnt on the funeral pyre but Bhruhu's son sage Aurva stopped her from doing so, took her away to his hermitage, where she gave birth to a son. Because the child was born with poison on the body, he was called Sagar or one with poison. The child's purifica-

tory rites were performed and he was given knowledge of the Vedas and other Shastras. With the aid of a terrible firemissile given to him by the sage, Sagar killed Haihaya Taljangha and started to destroy Shaka, Yavana, Kamboj and other of his father's enemies. Kamboj sought shelter from Sage Vasishtha, who prevented Sagar from killing them. As a punishment, Sagar outclassed them as irreligious. To distinguish them from other Aryans, he got the heads of the Shakas half shaven. The heads of the Yavanas and Kambojas were wholly shaven. Paradas were kept with hair uncombed. Ballavas were to keep the beards. None of them were permitted to take part in or perform the sacred Vedic rites.

Kashyap's daughter Sumati was Sagar's wife. She gave birth to a son named Asamanjas. Keshini, the daughter of the king of Vidarbha, was Sagar's second-wife. Through her, he got 60,000 sons. King Sagar once performed an Ashwamedha sacrifice. The sacrificial horse was let loose. His 60,000 sons were after the horse to guard him. Indra was envious of Sagar. He led the horse and tied it to a post at a place in Patal, where sage Kapil was observing penance. To search for the horse, Sagar's sons excavated the earth, and came to the lower world. Seeing the horse there in Sage Kapil's hermitage, they grew furious and insulted the sage with unbecoming words as a thief etc. The holy man became enraged and burnt off Sagar's sons with a curse. Anshuman, the son of Asamanjas started to search out Sagar's sons. He saw their ashes in the Sage's hermitage. Propitiating him with a prayer Anshuman obtained a boon that his ancestors,—Sagar's son—would have an uplift from hell, if the waters of

the Ganges in heaven wash off their ashes. Thereafter Bhagiratha, who was Anshuman's grand son and Dilip's son, performed penance for many years and brought the Ganges from heaven upon the earth. The fall of the Ganges from heaven was so strong that Bhagirath by his penance had first obtained a boon from Lord Shiva to catch Ganga on his head in his matted hair. From there the flow went onward and ashes of the sons of Sagar were sanctified. Because king Bhagirath brought the 'Ganges from heaven upon the earth to uplift his ancestors, she is known as Bhagirathi.

VERSE 55. तस्याः पातुः :

Reference here is to the union of the Ganges and the Jamna at Prayag. The reflection of the cloud falls in the water of the Ganges. The poet hence imagines as if the junction of the Ganges and the Jumna at Prayag has taken place here. I give below some details of this union of the Ganges and the Jumna at Prayag.

Emperor Akbar had built a fortress at Prayag in Vikram Samvat 1629. One of his governors was also appointed here. The place was then known as *Allahavas* or *Elahavas* from which it has become Allahabad. Yet 33 crores of Hindus in India know this holy place as Prayag, which is a sacred centre of pilgrimage.

During their residence in the forest, the Pandavas had stayed for some time at Varnavat, the land near Prayag. Rama and Sita had also spent a part of their forest dwelling time at Prayag. There takes place here the conjunction of the three rivers, the Ganges, the Jumna and the Saraswati. The last river has its origin here. Hence this place of confluence is known as sacred Tri-

veni Tirth. Leaving Ayodhya, Rama was going to Chitrakut. On the way, he had lived for a time at the hermitage of Sage Bhardwaj, which is here. Madhav, Someshwar, Bharadwajeshwar, Vasukishwar, Akshaya Vad, Prayag, Veni Madhav, the Ganges, the Yamuna, the Saraswati—all these holy centres are here, where people offer oblations to manes. Shraddha is also offered here to parents, though alive. Before offering Shraddha it is customary to get head shaved off except the Shikha. Even women, whose husband are alive, part with some of the hair from their heads. Some of the Dravidi women from the south get the whole head shaved off. Prayag is the best of all holy centres. Its holiness is described in the Puranas and the Mahabharat.

In the fortress at Prayag, there is one pillar erected 300 years ago from the Christian Era. It bears Ashok's inscription and description of Samudragupta's glory and prosperity. Another pillar gives the details of the king of Kaushambi. Chinese traveller Huensang had come here in the seventh century B. C. He had spoken of this place as very holy. There was here one very old Banyan Tree, which Emperor changir had got uprooted. The Marathas had conquered this fortress in V. S. 1795. In Samvat 1857, this land came under the control of the Britishers.

Prayag is on the bank of the Jumna, but the fortress is at a place where the Ganges and the Jumna unite. A fair is held here every year in the month of Magha. Every sixth year the Ardh Kumbha Fair and every twelfth year the Kumbha Fair are also held here, when lacs of pilgrims come for a dip in the Triveni Sangam.

To the west of Prayag there is Khusru Park, where the emperor Jhangir had got built tombs for himself, his mother and the sister.

VERSE 56. आसीनानां :

The musk deer is referred to in this verse. It is to be seen only in the Himalayas from Kashmir to Assam. Musk deer or musk is not to be found anywhere else in the world. Musk is famous throughout the world as an article, holy, fragrant and nutritious. It is widely used as an Ayurvedic medicine and in Mantra, Tantra and other experiments of Aryan Shastras.

VERSE 57. तं चेद्वायो :

In the Himalayas, there is to be seen a Chamari cow (Yak) whose tuft of tail hair is black or white in colour. Fastened round a silver or golden handle, these hair, considered sacred are used for fanning before the gods. This Chamari cow is not to be found anywhere in the world except the Himalayas.

VERSE 59. तत्र द्व्यक्षः :

VERSE 60. शब्दायन्ते :

There is an allusion here to God Shankar and Parvati and their abode in the Himalayas. *Himalaya* : This is a place where Shankar and Parvati reside. They move about and sport in the Himalayas region round about Kailas.

Some of the peaks of this mountain are very high as compared with others in the world. Efforts are in progress to obtain correct details about the Himalayas—its height etc.—by modern ways and means—but not one fourth of it has yet been gathered.

The river Indus forms the north-west boundary of the Himalayas, which extends on this side upto Nanga Parbat in Kashmir, Longitude 20° East. The Himalayas has been spoken of by the great poet Kalidas as a standard rod to measure the earth-स्थितः प्रविश्यां इव मानदण्डः. The Himalayas is so vast that its correct extent has not yet been obtained. There are in its valley many states like Kashmir, Nepal, Sikim and Bhutan. People living there use many kinds of dialects. Tibet is in its valley on the other side. The northern part of the Himalayas is unapproachable by human beings. It is inhabited by Vidyadharas, Gandharvas and Kinnaras. They live for ten thousand years. After performing Ashwamedha sacrifice, Arjun had gone far in the north for conquest but he was stopped with the words, "Oh Arjun, you are a human being. Onward from here, there live gods and demigods, where you cannot go. You would not be able to conquer them. Hence go back" Trishul, Nanda Kot, Dhavalgiri, Nandadevi, Kanchanganga, Gaurishankar and several other peaks of the Himalayas are 15 to 30 thousand feet high. Of these Gaurishankar is more than 30,000 ft. in height. Its correct height has not yet been obtained, for no one can reach there. Kubera's city Alkapuri, inhabited by Yakshas is there. Even an aeroplane cannot fly over Gaurishankar and Kailas. Many adventurers have tried to scale its height but may have died, while some have returned half dead with false measurements or marking. Efforts are yet being made to climb it. It is a land for Shankar and Parvati to move and sport. Only Yogies can go there. Human being liable to birth and death cannot go there. Yogies can also go there upto a certain limit. If they transgress it, males become females.

Mount Gaurishankar is also known as *Nanda Devi*. It is the highest of all peaks. In A. D. 1841, Sir George Everest, an expert in Geography, had measured its height with the aid of trigonometrical rules as 29,002 ft. Since then *Gaurishankar* is also known as *Everest*. But this measurement is not correct. Thereafter another expert has measured its height as 29,141 ft. All these are conjectures. In this divine land, nobody can reach the highest point or can have the true measurement. Persons who have attained Siddhies or miraculous power through Yoga or *Rasa* alone can go there. Trigonometry, Arithmetic and other sciences fail in obtaining the measurement of this highest peak of the Himalayas, a measuring rod as it were of the earth.

In the valley of *Khombu Ghat* 19,000 ft. high, there are dense jungles with wild roses. *Khanjuma Ghat* and *Chongata Ghat* are respectively 15,000 and 16,000 ft. high, where there are forests of Deodar trees. The stem of this tree, 150 to 175 ft. high, is from 20 to 25 ft. in circumference. This mountain abounds in *Bhoja patra* trees and many other kinds of vegetation. At a height of 16,500 ft. there is a place named *Rogbird*, where there is a monastery in which 300 to 400 monks and nuns live.

Hundreds of sages and ascetics live with their wives on the Himalaya. They practise penance and Yogic rites here. Fortunate persons only are able to see them. Those who want to climb the Himalayas or carry on any research for it should first get themselves purified in mind, words and deed. With the aid of *Kayakalpa* and *Rasayan* medicines, they should make their bodies long lived and well able to withstand extremes of heat,

cold and rains. They should also accomplish Yoga Siddhi, whereafter they could visit any part of the Himalayas. Any attempt to climb or go any where in it before such preparation is bound to fail.

Shiva : Shankar, Maheshwar, Mahadeva, Ishan, Shambhu, Chandrashekhar, Girish, Nilkanth, Trilochan, Rudra, Umapati, Har, Vishwanath, Rasesh, Raseshwar etc. are the names of Shiva. He is the god of wealth, sons and progeny. His devotee is never without a son or wealth. He is the presiding deity of Ayurveda, Yoga, Aeronautics, Rasayan Shastra, Mantra Tantra Shastra, Vignan Shastra, Dhatuvad and other sciences. He is prayed to in all the four Vedas. Ramchandra, Shri Krishna and other incarnations of Vishnu were the devotees of Shankar. He has been praised as the greatest of all gods in Mahabharat, Ramayan, eighteen Puranas, Vedas and Upanishads. Out of 7 lacs of towns and villages in India, there will not be any place, even as an exception, where there will not be found a Shiva temple. In each such temple, there will be found a Shiva Linga, idol of Parvati and that of Ganesh. The deadly poison which emerged from the ocean after its churning would have destroyed the three worlds, had not Shankar drunk it off to save them.

Parvati is Shree Bhuvaneshwari. She is the wife of Ardhha Nari Nateshwar Shankar. All gods and goddesses serve Her. She lives in Chintamani Gruh in Mani Dwipa.

VERSE 61. प्रज्ञेयद्रि :

In this verse, there is an allusion to Hansdwar in the Himalayas, which has been formed by Parashurama's exploit. It is also called Kraunchrandhra. The black

leg of God Vaman, prepared to subdue king Bali has also been referred to here. *Parshuram* was the sixteenth incarnation of Vishnu. Sage Jamadagni had married Renuka, the daughter of the king of Vidarbha. He had five sons, namely Rumanvant, Sushen, Vishwa, Vishwavasu and Parshuram. Indra and other gods had prayed to Vishnu to kill Sahasrarjun, who was terrorizing the three worlds. Hence Vishnu was born of Renuka as Parashuram. Because of the fault of his grand mother, Parashurama's mother committed a mistake in eating sacrificial fruit. The pots were changed. Hence Parashuram was born as a Brahmin but with haughty and cruel nature of a Kshatriya. He had learnt from his father all Vedas and the art of war. Once Renuka had been to the river for a bath. She saw there king Chitrarath sporting with wives. She was enamoured of him, fell in water and had intercourse with him. When Jamadagni knew thus, he ordered his four sons to cut off her head. They could not do so. Hence the sage cursed them and they became changed into beasts and birds. Parashuram was then ordered to cut off his mother's head. He obeyed his father's command. Jamadagni was pleased thereat. He asked Parashuram to demand a boon. Parashuram said that his mother should be brought to life, he should not have the memory of cutting off his mother's head, his brothers who were turned into beasts and birds should again be human beings, they may never be defeated by anybody in a battle and may enjoy long life. The sage granted all this.

Once upon a time. King Sahasrarjun had taken away a calf from Jamadagni's hermitage. Parashuram became angry at this and killed him. The angry sons of

Sahasrarjun thereupon killed Jamadagni. This roused Parashurama's wrath. For 21 times, he destroyed the Kshatriyas over this earth. He also killed many wicked and irreligious kings. Dasharath, Janak and other pious kings were spared. Rama had married Sita and was returning from Janakpur, when Parashuram came to know that Rama had broken off Shiva's bow. He went to see Rama in person. Both Ramas met each other. Thence Parashuram went to Mount Mahendra in the south and started penance there. He is visible even to-day at times to some persons.

The peaks of the Himalaya are very high and impassable. Even the birds cannot cross them. Parashuram pierced them with his arrows and created passages in them. Through these roads, one can go north to Man Sarovar and mount Kailas. The swans too go to Lake Manas by this path. Hence it is known as Hansdwar or Kraunchrandhra. This remarkable exploit, which cannot be accomplished even by gods, was performed by Parashuram. It has immortalised his fame till to-day.

Birth of Vaman : In Kurukshetra, there is a temple dedicated to Bhagwan Vaman. Arjun had come there for a pilgrimage, when sage Shaunak had told him a story, which I give below in brief.

King Bali drove out Indra from heaven. He defeated the gods and assumed for himself the position of Indra. The mother of the gods was Aditi, the daughter of Daksha. She practised austere penance and propitiated Lord Vishnu, who agreed that He would be born of Aditi, would destroy the demons and would replace Indra on his seat.

Virochan was the son of Prahlad. His son Bali performed penance and obtained a boon from Brahma. On its strength, he conquered the three worlds—Heaven, earth and Patal. Indra and other gods were rendered homeless and they began to roam about. Gods so distressed prayed to Vishnu to remove their misery. Thereupon Vishnu took birth as Vaman of Aditi, the wife of Kashyap. Vaman was short in stature. He was initiated with a sacred thread at the age of eight years.

King Bali was performing Ashwamedha sacrifice. Vaman went there with Brihaspati in front. Shukracharya and other learned Brahmins were conducting the sacrifice. Vaman held a scientific discourse with them and rendered them all speechless. The marvellous knowledge of such a short-statured boy of 8 years as Vaman caused surprise in all. King Bali received him with due honour, offered worship and asked who he was, whence he came and what he wanted. Bali asked Vaman to demand anything from him. Shukracharya and Prahlad warned Bali that Vaman was Lord Vishnu incarnate. He had come to cheat Bali and obtain back for Indra his seat in heaven. They told Bali not to give Vaman what he asked for. But Bali was firm in his resolve. He told Shukracharya and others that the promise given by him would be kept even at the cost of everything he possessed. God Vaman asked for 3 steps of ground. Bali agreed to give it. At once, Vaman assumed a gigantic form. His feet remained upon the earth and his head was visible in heaven. The sun, the moon and other gods were seen in his body. Vaman thus gave back to Indra the

kingdom of heaven and the earth. He gave to Bali the kingdom of Satal,—the nether world—with all pleasures of life to enjoy. Bali was further enjoined by Vaman to live happily, perform sacrifices and not to feel envious of Indra and other gods. Bali would thereby keep up for ever the overlordship of the Dantyas. Bali humbly accepted Vaman's advice and went to Satala with all his family members to reign there in happiness and pleasure. The gigantic black leg of Vaman is referred to in this verse in this sense.

VERSE 62. गत्वा चोन्मत्तः :

There is here a reference to mount Kailas once rocked to and from by Ravana. Who he was is described in brief below.

King Trunbindu had given his daughter Idavida in marriage to sage Pulastya. His son was Vishrava, who had four wives. The eldest named Devavarnini gave birth to Kubera. He had a large body, a big head, a long chin. Seeing his body so strange and ugly, his father Vishrava named him *Kubera* or *Deformed*. This son then started penance to propitiate Lord Shiva, who on being pleased granted him beautiful body and long life. Shankar made him the king of Alakapuri and became his friend. Kubera had three brothers and one sister named Ravana, Kamhakarna, Vibhishan and Shurpankha. Ravana was very learned but cruel and wicked by nature and actions. In his former birth, he was demon Hiranyakashipu. Ravana ruled over the three worlds for sixty thousand years. When Treta Yuga was over, Dasharath's son Ramchandra was born. He slew Ravana and relieved all worlds from their miserable plight.

This Ravana had rocked Kailas. : Kubera had an air-plane named Pushpak. Once Ravana asked for it but Kubera refused. Filled with anger, Ravana prepared himself to destroy Kubera's city of Alkapuri in the valley of mount Kailas. He tried to uplift Kailas and break it off into pieces. Kailas was thus shaken by him. Kubera then gave him plane Pushpak for use. This tale has been alluded to here.

VERSE 63. उत्तरायामि :

Mount Kailas is very high and white in colour. It is situated in Tibet near Man Lake. It is of the shape of a Shiva Linga, impossible to be climbed. Hence the pilgrims get its Darshan from the valley below. There is in its front another mountain of the form of Nandi or the bull. In every Shiva temple, there is an idol of a bull in front of the Lingam. The same sight can be seen here too. The poet asks the black-coloured cloud how it will look on the white Mount Kailas, by quoting the instance of Balbhadra.

Balbhadra was Vasudeva's son and Shri Krishna's elder brother. He was white and handsome but was fond of putting on blue or black clothes. The simile given by the Yaksha here is that the cloud black in colour will appear on the white mount Kailas so beautiful as Balbhadra of white colour did in black clothes.

VERSE 64. तस्मिन् दित्वा :

In this verse, it is mentioned that Shankar offers a helping hand to Parvati, when she has to walk over the uneven roads of the Himalaya. I give below in brief who these Shankar and Parvati are.

In every town and village of India, there is a Shiva temple, where are worshipped the Lingam or the

phalanx of Shiva and idols of Parvati, Ganesh and Nandi. Shankar is white in colour and his age is always supposed to remain as of a boy in teens. He bestmears his body with ashes, puts on a garland of rosary beads and adornment of serpents. In the Vedas and Upanishads, there has been mainly described the worship of Shiva. Hence people all through out India adore His Lingam with devotion. Shiva's life is also described in Shivapuran, the Mahabharat and eighteen Puranas. This Lord Shiva lives with his wife on Mount Kailas. While moving about in uneven places nearby, Shiva offers a helping a hand to Parvati. To help a woman in mounting or dismounting a vehicle has nowadays become customary with men, but the Aryans have been following this method since long. Ancient history, Kavyas and Puranas also abound with instances of kings and others offering their hands to their wives when getting down from a vehicle.

VERSE 66. हेमाम्भोज :

In this verse, there is a reference to Man Lake, which is near Mount Kailas. Many pilgrims go to visit these places. It is mentioned in the Puranas that the wives of gods and other goddesses always come to Man Lake to bathe. There are said to be here golden coloured lotuses and swans, but pilgrims do not see them. The Pandavas had gone to Mount Gandhamadan near which there is Kubera's city of Alkapuri. Kailas, Gandhamadan, Alkapuri and Man Lake are all near by places. It is doubtful whether Kailas and Man Lake of these Puranic days are the same as those which the people speak as they see to day.

It is written in the Mahabharat that the Yakshas, the Vidyadharas and the Gandharvas live in the valley

of Mount Kailas. It is full of fruits and flowers, always charming to look at. Ravana had shaken Kailas and disturbed the placid waters of Man Lake with golden lotuses. As it has been created by Brahman with a resolve in his mind, this Lake is known as Manas Sarovar. The river coming out of this Lake was called Saryu, on which is situated Ayodhya.

VERSE 67. चक्षुषं यक्षः :

Kalpa Vruksha or Wish fulfilling Tree in Alaka is alluded to here. This tree had come out while churning the ocean. It is immortal and can be seen in Alkapuri, and in the Nandanvan Garden of Indra in heaven. Parijat, Mandar etc. are its other names. Any wish which any one entertains under it becomes duty fulfilled.

Harivansha, which is a part of Mahabharat, gives an interesting incident in Shri Krishna's life for this tree, in its second Vishnu Parva from chapters 64 to 76. Once Shri Krishna had brought this tree from heaven to Dwarka.

Dwarka was a city extending from Mount Girnar to the sea at Veraval and Div. Girnar then was also known as Raivatak mountain. Shri Krishna had many palaces to live in on this mountain. Here he spent much time, held celebrations and went out for hunting. Once Shri Krishna's chief queen Rukmini observed a fast. On its next day, Shri Krishna celebrated a great festival in company of his other queens, relatives, friends and Brahmins on Mount Girnar. While Shri Krishna and Rukmini were sitting, Naradji came over there. Shri Krishna offered worship to him and Narad gave him the flower of Kalpa Vruksha tree. Shri Krishna gave

it to Rukmini, who placed it on her head. Narad said to Rukmini that he had brought that flower specially from heaven as a good omen for the festival she was celebrating. That flower would not wither for a year. A woman not who keeps this flower with her gets all fragrant objects and hot or cold juices to drink. She enjoys eternal happiness with her husband, never suffering from hunger, thirst, old age or dejection. With its aid, she can hear any kind of music when desired. In short, it can fulfill all her wishes. After a year, that flower would go away to its original place on its own accord. This flower was always kept with themselves by Parvati, Indrani, Savitri, Lakshmi, other gods and goddesses. While this talk was going on, a maid servant of Satyabhama, another of Shri Krishna's queens, overheard it and told Satyabhama the full tale about that flower. She became angry, put on white clothes and went away to a lonely room. Shri Krishna, sitting beside Rukmini, came to know of it. Leaving Narad and Rukmini in conversation with each other and keeping Pradyumna in their service, Shri Krishna left the place and immediately came to Satyabhama's palace. It was a vast edifice built by Vishwakarma. With doubts in mind and stealthy steps, Shri Krishna entered the palace and saw Satyabhama sobbing and weeping in distress. She had thrown off her ornaments, and garland of flowers. She had put on white clothes. Keeping her mouth between her hands and with her back turned, she was crying. Perceiving the fragrance around, she looked behind and saw Shri Krishna, whose whole body had become fragrant by a touch of the Kalpa Vruksha flower. Realising this, her anger increas-

ed Tears began to flow down her eyes Shri Krishna took her in his arms, wiped away the tears and asked her, though he knew the reason for himself, "Oh beautiful women, why do you weep? Why is your mouth, beautiful as a moon, struck with anger? Why have you discarded shinking and crimson coloured clothes studded with gold and put on white clothes of a widow? I am pained at all this I fulfil all your wishes I love you equally as other queens This action of yours is not proper" In spite of this persuasion, Satyabhama did not stop weeping So Shri Krishna swore by his life. Thereat Satyabhama said, "Till now I believed that you were mine but now I came to know that you pretend and deceive a simple-hearted woman like me. You speak sweet to me but you have reserved your love for other queen Permut me and I will go away to practise penance. I was proud that you loved me more than other queens but now I find that you have befooled me. The Kalpa Vruksha flower, given to you by Narad, has been handed over to other dear queen of yours. You have not even remembered me then. You were attracted by Narad's praise of Rukmini. Hitherto, you had given me love but now your place me in distress I had never dreamt of this thing. I do not wish to live without honour. Surely I must have committed some sin. Otherwise, I who was once a recipient of your love, should not now be without it. I cannot now look at the sea, wherein I had sported with you. Where have disappeared your words of love for me? That you are a cheat and a pretender is known by me to-day" Shri Krishna in reply said, "Oh beloved wife, remove your anger. Know me as

always thine. The flower of the Kalpa Vruksha tree was given to me by Narada to please Rukmini. Pardon this one fault of mine. Instead of a flower of Kalpa Vruksha. I shall bring that whole tree from heaven and plant it in your court-yard." Hearing these words, Satyabhama was appeased and much pleased.

Shri Krishna then took bath and remembered Naradji, who after his morning round of duties at once came there. Shri Krishna and Satyabhama offered worship to him feasted him with milk porridge. Greatly satisfied with his reception, Narad blessed them, and took their leave to go to Indra Loka, where there was to be held a great festival in honour of Mahadeva. The gods, the Gandharvas and celestial nymphs used to celebrate that festival every month with music and dancing. Lord Shankar witnessed it in an invisible form. Narad said to Shri Krishna that he was invited by Indra to attend that festival. So Shri Krishna sent a message to Indra with Narad that his wife Satyabhama was obstinate to celebrate a festival for Kalpa Vruksha tree. He was under a promise to her that the tree would be brought from heaven. Hence Indra was to send it. Narad gave Indra Shri Krishna's message but the latter did not act according to it. When Narad told Shri Krishna about it, Garuda was at once called for, Shri Krishna mounted it and went with Satyaki to Nandan Van. The guards of the Kalpa Vruksha tree were all killed. The tree itself was uprooted and placed on Garuda. Circumambulating Amravati, Shri Krishna started for Dwarka. At that time, Indra—whom Shri Krishna addressed as elder brother—came there on elephant Airava. Shri

Krishna bowed to him and told that because of a promise given to his wife Satyabhama, he was taking away the Kalpa Vruksha and would be returning it some time after. Indra replied that the tree could not be taken away without a fight. Shri Krishna was younger to Indra. Hence he was asked to strike the first blow. A terrible fight began between Shri Krishna and Indra. Later on Pradyumna came there in his plane. So the combatants were Shri Krishna with Indra, Pradyumna fighting with Indra's son Jayant and Satyaki with a Brahmin disciple of Parashuram named Pravar living in heaven. The three worlds began to tremble with this fight. Shankar came on the spot and Brahma sent Kashyap. At the intercession of the two, the fighting ended and Shri Krishna brought the Kalpa Vruksha tree in Dwarka. The people of that city held a great celebration. The tree was planted near Satyabhama's palace. Narad was called, who got the tree worshipped by Satyabhama. Brahmins were feasted and donations were given to the poor. The tree was kept in Dwarka for a year whereafter it was taken back to heaven and replanted in Nandanvan. Indra was elder and Upendra (Vishnu) was younger. Both of them were the sons of Aditi and Shri Krishna was Vishnu in his former birth. So he used to address Indra as elder brother. Paying respects to mother Aditi, father Kashyap and elder brother Indra, Shri Krishna with their permission returned to Dwarka. This is the story in brief.

VERSE 79. यत्र स्त्रीणां :

There is a reference here that jewel Chandrakant was studded in the window and rays of the moon were

falling on it. Hence streaks of water were flowing. This jewel is often spoken about in ancient Aryan literature and Ayurveda. When the rays of the moon fall on this precious stone at night, water trickles from it. In English, it is called moonstone. There is a village named *Patal Pani*, 4 miles distant from Mhow, near Indore in Central India. There is a waterfall there 20 to 25 feet high, whose waters, going 26 miles, join the Narmada. Pebbles of the shape of a coconut are found in this waterfall of *Patal Pani*. When they are broken into two, a jewel of the shape of an egg and colour of an oyster is found between. It is called *Chandramani*, *Chandrakant* or *Moonstone*.

An Ayurvedic medicine called *Chandrakant Pishti* removes false heat in body and cures haemorrhage, leucorrhoea, brain weakness, insanity. The possession of a *Chandrakant Mani* wards off evil influences of planets and malignant ghosts. *Chandrakant Pishti* is prepared by pounding this jewel in an *Akik* pestle with rose water for 21 days. The moon stone is found in large number in the *Manas Sarovar* on the Himalaya.

VERSE 83. वापी चास्मिन् :

VERSE 84. तस्यास्तीरे :

While describing the *Yaksha's* house, the poet refers to a *वापी* in his garden. Mallinath, several ancient and modern commentators and translators mean by this word *वापी* a well with a flight of steps, but there is difference between a well and a *वापी*. A well has no steps to go inside, while a *वापी* has them. A *वापी* is 10 to 20 ft. deep and 20 to 25 feet in circumference. By calling *वापी* in the *Yaksha's* house a well, the commen-

tators have displayed their ignorance, rendering the description uninteresting. Vapi really means a small lake. As described by Kalidas, hundreds of full blown golden coloured lotuses were growing in it. The swans were living and sporting in its waters. A well has a plinth round about, while a river or a lake has a bank. On the bank of this वापी, there was Mount Indra Nil, large enough for the cloud to sit on. To go inside this lake, steps studded with Market jewels were built all around. To cross the lake, bridges with Vaidoorya jewels were built here and there with beautiful lotuses shining in waters beneath. The poet says that swans living in the waters, of the lake did not wish to go to Man Sarovar. To describe this वापी as a well 10 to 20 feet deep is not proper. Can swans in a large number live in such a well? Will they love it more than Man Sarovar? Can lotuses grown in such a deep well? Looking to all these points, वापी here means a small or a big lake and not a well.

मरकतशिलाबद्धा सोपानमार्गा मरकतमणिभिः परितः सोपानैः बद्धा-
मार्गाः यस्या सा । हेमैः सुवर्णसदृशरत्नैः विकचकमलैः प्रकुञ्चितकमलैः
छन्ना व्याप्ता । पुनः स्निग्धवैडूर्यनालैः छन्ना सरोवरिकायां इतस्ततो
गमनागमतार्य वैडूर्यमणिभिः बद्धा नालाः पुलिकाः तैः छन्ना व्याप्ता,
एतादृशी वापी सरोवरिका मम गृहोपाने वर्तते यस्याः तीरे पेशलैः
इन्द्रनीलैः इन्द्रनीलमणिभिः रचितः शिखरो यस्यासी शीघारोलः विद्यते ।

Description thus given in the two verses goes to prove that वापी means a lake.

In a book named जलप्रायोत्सर्गोक्तम्, there are described the features of दीधिका, पुष्करिणी, नहागः, वापी, द्रोणः and other water-places. वापी is therein mentioned as चतुर्दिक्षु त्रिरादधिकशतहस्ताऽन्यूनतायांपोहहृदासहस्रहस्तान्तरा न्यूनत्वेन वापी । It is a place of water not less than 130

Hastas on each of the four sides and not more than sixteen thousand Hastas in length and breadth.

VERSE 85. रक्षारोक :

In this verse, the poet says that the trees like Bakul and Ashoka have life, sense of perception and feelings of happiness and pain as men have. They experience such varied sentiments with food, drink and touch. Trees here wish to sprinkle their females with a gargle of wine and long for a kick with the left leg of their wives in pregnancy. Modern science takes a pride for finding out that trees and plants have life. Shri Jagdish-chandra Bose is deemed first to declare it. But looking to this verse, it should be said that the Aryans knew of that matter two thousand year before. Ancient Shastras and Puranas bear testimony to it.

In pregnancy, a women naturally has a desire to eat different things and to put on various kinds of dresses. The same is the condition of trees when they are full. If they get what they want, they bear fruits and flowers in abundance. It is mentioned in the Shastras that Priyangu tree, when it is full, wishes contact with a woman. Bolsari tree expects itself to be sprinkled with a gargle of wine from a woman's mouth. Asok longs for a kick with the left leg of a woman. Tilak tree awaits a smiling glance from a female. Kur-bak is eager for an embrace. Kalpa Vruksha likes to hear joking and erotic words. Champak wishes to have a good laugh. The mango tree likes gentle blowing through a female's mouth. The Rudraksha tree longs for music, while Kaner desires dance. Thus different trees have different desire in pregnancy. If they are fulfilled, the trees get pleased and give plenty of fruits and flowers.

VERSE 107. ईत्यास्याते :

In this verse, there is a reference to Hanuman, who had gone to Lanka with Shri Rama's message, after Sita was abducted by Ravana. The message imparted by Hanuman was heard by Sita eagerly and with an uplifted mouth. Kalidas says that the Yaksha's wife will hear the message from the cloud with the same eagerness and longing as Sita did

Valmiki Ramayana, an episode from which is alluded here, is a book of 24,000 verses, very interesting and instructive for all affairs of life. It has been translated into many languages of the world. Many faked Ramayanas, poems and dramas are written on its basis. Real life history or the story of Rama is to be found in Valmiki Ramayan. 35 crores of people in India know Rama's life story. In almost every village of India, there is a temple, where idols of Rama, Lakshman and Sita are daily worshipped. It is a place of rest for the people of the village. Their leaders gather there for discussion. For outsiders, it is a place to put up. The story of Hanuman going with Rama's message is described in the Kishkindha Kand and Sundar Kand of this book in detail. I give it below in brief. Every man must read this story from the Ramayan. After reading it, he will find himself greatly pleased and satisfied.

As given in the first verse of the Meghdoota—Rama, Lakshman and Sita, in obedience to Dasharath's promise, started to live in the forest for 14 years. Crossing Ganges with the help of King Gula, they came to the hermitage of sage Bharadwaj. From here they went to Mount Chitrakut. During their stay in this place, Rama's brothers Bharat, Shatrughna, his

mothers, ministers, and many of the subjects had come to persuade Rama to return to Ayodhya. Rama did not agree to it. Within a month thereafter, he left Chitrakut, visited the hermitages of Atri and other sages and finally came to settle in Panchavati at Tryambakeshwar near Nasik. This place was then known as Janasthan or Dandakaranya. When the thirteenth year of their forest dwelling was about to be over, Ravana's sister a demoness named Shurpanakha assumed the form of a beautiful woman and asked for Rama's hand in marriage. Lakshman punished her by cutting off her nose and ears. Her brothers, Khar, Dushan and Trishira got angry at this and came to kill Rama; but Rama killed them all with 14,000 other demons. Shurpanakha and a demon named Akinchan then came to Ravana, described to him the beauty of Sita and related the tale of Rakshasas' slaughter. Under the insistence and threat from Ravana, his maternal uncle named Maricha assumed the form of a gold coloured deer began moving about Rama's Ashram. When Sita saw this deer, she was charmed and insisted upon Rama to kill it and bring its hide. Rama went after the deer and let go an arrow to kill it. At the time of death the deer gave out a cry, resembling the voice of Rama, for help. So Sita sent Lakshman per force to help Rama. Taking advantage of Sita's loneliness, Ravana approached her in the garb of a Brahmin. He was hospitably received as such and Sita gave him her introduction. At once Ravana assumed his true form, captured Sita, placed her in his air-chariot and started off for Lanka. All throughout on the way, Sita was crying aloud for help. Hearing her cry of distress, Jatayu bird came up and fought with Ravana; but its

wings were cut off Sugriva Hanuman and other monkeys were this time sitting on Mount Rushyamuk Sita threw them one of her garments and ornaments Ravana reached Lanka and kept Sita in custody in the Ashoka garden

When Rama returned to the hermitage, he did not see Sita He was extremely grieved Going for search, he came to know of Sita's abduction by Ravana from Jatayu, who soon after died Demon Kabandha was slain thereafter and Rama visited the cottage of Shabari, a pious Bhil woman She went to heaven Coming to Pampa Lake, Rama formed friendship with Sugriva Vali, Sugriva's brother, was killed by Rama in the month of Shravan Sugriva was made the king of monkeys In the month of Kartik Sugriva called to gather thousands of bears and monkeys and sent them in all directions to search for Sita To the south were sent Hanuman, Angad and others, but their search proved of no avail In the meantime, they saw a cave named Rushibil and entered it At its end, they saw a palace and a park, in which a pious woman named Swayamprabha was living They told her the purpose of their coming With the prowess of her penance, she transplanted them all on the south sea coast and blessed that their search would be fruitful Jatayu's brother Sampati met them here He told Hanuman and others that Ravana's city of Lanka was 400 Yojanas away from here Hanuman crossed the sea, killing on the way the two demonesses Surasa and Sinhika The guarding demoness of Lanka was also killed by Hanuman, who then moved about the whole city searching for Sita, Ravan's palace, one Yojan long and half a Yojan broad, full of various luxuries, was also

searched; but Sita was not found there. Hanuman then climbed the fort of Lanka and saw on its other side a large Ashoka garden. Sita was sitting there under a large tree. Ten months had gone by since Sita had come here to Lanka. Hanuman assumed a disguise and sat on the branch of the tree to see what would happen, when Ravana approached Sita. He tried various tricks of persuasion, fear and threats to force Sita to accept him; but she remained firm in her disregard. When Ravan's words fell flat, he gave a final ultimatum to Sita that if within two months, she would not accept him, she would be killed. Hanuman heard all this. Also from Sita's—conversation with Trijata and other Rakshas women. Hanuman was convinced of Sita's identity. After Ravana had gone away, Sita climbed a hillock in the park. Hanuman too went there. He thought that if he would not give her Rama's message then, she would commit suicide. So from the height of the tree and with a human speech Hanuman narrated all events beginning from King Dasharath to his arrival in Lanka. Sita was astonished to hear this. At first she thought it to be some trick of a devil but later on by conversant and from the ring given by Rama, she was convinced of Hanumana's faithfulness. Hanuman met Ravana and set fire to Lanka.

Taking Sita's message with him, Hanuman recrossed the sea and met Angad and others. They all then went to Rama, related all that had happened and gave him Sita's message. With a large army, Rama came to the sea-coast, installed there the Shiva Lingam Rameshwar, built a bridge across the sea and reached Lanka. A terrible battle was fought with Ravana. In it

Ravan and his family perished. Ravana's brother Vibhishan was placed on the throne of Lanka and Rama returned to Ayodhya in the Pushpak air-plane.

This is the story as to how Hanuman had come to deliver Rama's message. Sita had heard it with great eagerness and mouth uplifted. Kalidas says that the Yaksha's wife will here the message from the cloud in much the same way.

Rama's life so beautifully and nobly described in Valmiki Ramayan of 24,000 verses is very instructive for men of all aspects of life. It has been narrated in brief as above.

VERSE 112. पारासिद्ध :

In this verse, the Yaksha refers to the distressed condition of his wife, harassed at the beginning of monsoon by the God of Love having five arrows.

Kamdeva is a god to unite the husband and the wife with affection. In Rigveda, he is called the God of Love. In Atharva Veda, there is a hymn in his praise. He is the first to be created in this world. Other gods, manes and human beings cannot rival him. He is the son of Dharma born of Shraddha, as given in Taitireya Brahman. Rati is the wife of Kamdeva. Once Kama excited Lord Shiva with an erotic desire towards Parvati. Hence Shiva opened his third eye and burnt off Kama. Pradyumna, the son of Shri Krishna, born of Rukmini was the incarnation of Kama. Pradyumna's son Aniruddha had married Usha, the daughter of Asur Banasur. Kamdeva has been very nicely described in Puranas and Kavyas. He is the king of celestial nymphs. Cuckoo or the parrot is his conveyance.

There is the sign of an alligator in his flag. It is his duty to creat feeling of sexual love in all creatures of the world.

The twelfth day of the bright half of Chaitra is sacred to Kamdeva. It is known as Madan—Dwadashi. A small canopy of 4 sugarcane leaves is to be prepared on this day, over which a white silken cloth should be spread. In its middle below is to be placed a block of wood, on which Swastik is to be drawn with rice. Upon it should be placed a copper or an earthen vessel with rice, different fruits, and a silver coin inside. Upon it should be placed a flat copper vessel containing five different kind of leaves and petals of a mango tree. On them should be spread a plantain leaf on which a golden idol of Kamdeva should be placed. On his left is to be kept the idol of Rati made of Sphatik. The entire copper vessel should be covered with a white cloth. At first, the copper vessel is to be worshipped. The idol of Kamdeva should first be bathed with jagger-water and then with ordinary water. It should be wiped off with a cloth. White sandal paste should afterwards be applied to it. Worship is to be gone through with rice, sesamum, white flowers and offerings of incense, sugarcandy, cocoanuts, and plantains. Recital of Mantras and offering of money is also to be performed. This ceremony is fully described in the seventh chapter of Matsya Puran and in Tithi Tatva. The observance of this sacred rite confers on man the happiness of a good wife, sons, grand sons, health, wealth and prosperity.

VERSE 113. त्वामालिङ्ग्यः

The art of painting was so highly developed 2,000 years before that even ordinary persons used to paint

their own pictures and those of their relatives and friends with their hands. 5,000 years before Aniruddha, Shri Krishna's grandson, had married Usha, the daughter of Banasur. Before this marriage, Usha's dear friend Chitrlekha had shown to her by painting the pictures of many princes of India. When Aniruddha's picture was painted before her, Usha at once recognised that he was the same prince as was seen by her in a dream. Thereupon she had decided to marry him. Many such instances are to be found in history. In this verse Kalidas or the Yaksha has painted the picture of his wife. He was on the point of drawing next his own picture, but could not do so, as tears filled his eyes. This is the reference here.

VERSE 118. शापान्तो मे:

It has been said in this verse that Lord Vishnu is sleeping with Shesha Nag as his bed. When he will rise from the sleep, we shall meet. The eleventh day of the bright half of Kartik is a day on which Shri Vishnu rises from sleep. It is known as Prabodhini Ekadashi. On the eleventh day of the bright half of Ashadh Lord Vishnu goes to sleep in Kshira Samudra with Shesha Nag forming His bed. This day is known as Devshayani Ekadashi. The four months of interval are known as Chaturmasya. The Brahmins, saints and sages live during these months in one place. Ordinary people also have less work in these four months of monsoon. Men devoted to farming get little time to spare in other eight months. They have to work incessantly on their fields with hard labour. To them, these four months afford rest. They pass them in worship and performance of sacred rites. They also go to hear

religious discourses from Brahmins and saints in these months. Thus an atmosphere of piety and religion is being maintained everywhere. In most of the Indian villages, people are illiterate and not so educated. To keep alive in them the instincts of sacredness, religion and regard for Hindu Dharma, ancient sages and ascetics have made this nice arrangement which surprises all. It is one of the reasons why Aryan Culture has survived till to-day. It has been interwoven with the very life of the people. As materialism is spreading on, such pious instincts in men naturally decrease. It is the duty of learned Acharyas, Brahmins and religious institutions to keep the people on the path of piety and religion and not to allow them to go astray towards impiety by arranging for sacred discourses, lectures, festivals etc. In these four months of monsoon, Shri Bhuvaneshwari Pith has one such plan in her scheme of development. It has been written in Shastras :—

वार्षिकांश्चतुरो मासान्वाहयेत्केनचिन्नरः ।

व्रतेन नो चेदाप्नोति विविधं वत्सरोद्भूतम् ॥ १ ॥

कथाभिर्विविधामिह व्रतैर्नानाविधैर्जनः ।

चातुर्मास्यं वाहयेद्युष्मन्नानोपवासतः ॥ २ ॥

In these four sacred months, every one should keep at least one vow: to observe celibacy, to speak the truth, to observe fast on alternate days, to live piously, to abstain from flesh or to eat once a day. If these four months are passed in hearing sacred discourses of the Mahabharat, the Valmiki Ramayan, Bhagvat, Devi Bhagvat and Shiva Purana, in worship of gods and giving charitable gifts to the poor, life indeed becomes pure or pious. Sins committed throughout the year are cleansed off, and a man becomes infused with a stronger desire to lead a pious life.

When these four months will be over and Lord Vishnu will rise from His sleep, the Yaksha says that his period of course or exile will end and both the husband and the wife will meet again. This is the reference in this verse.

I have given in brief here the allusions referred to by Kalidas in his Maha Kavya. This procedure to discuss the allusion in a Kavya is a novel one started by me. A reader is naturally eager to know the details of a simile or the allusion. If this desire be immediately fulfilled, he experiences great satisfaction. This thought has actuated me to adopt this method in this work. I hope it will afford good facility to readers inspiring them to read the works referred to by me also in the original.



॥ श्रीः ॥

मेघदूतम्

अथ पूर्वमेघः

कश्चित्कान्ताधिरहगुरुणा स्वाधिकारात्प्रमत्तः

शापेनास्तंगमितमहिमा वर्षभोग्येन भर्तुः ।

यक्षश्चक्रे जनकतनयास्नानपुण्योदकेषु

स्निग्धच्छायातरुषु वसति रामनिर्याश्रमेषु ॥ १ ॥

कश्चिद्यक्षः स्वाधिकारात्प्रमत्तः स्वाधिकारात्स्वामिना निर्विष्टात्स्वसेवाकार्या-
त्प्रमत्तः प्रमादयुक्तः प्रतापराधवर्ती । स्वप्रियालुङ्घनत्वेन स्वस्वामिनिर्विष्टकार्ये
दिस्मृतिमापन्नः प्रमादी । कान्ताधिरहगुरुणा वर्षभोग्येन भर्तुः शापेनास्तंगमित-
महिमा कान्ताया प्रियायाः धिरेण वियोगेन प्रिलेपेण गुरुणा गरीयसा असह्य-
रूपेण वर्ष एकसंदत्तरं यावत् भोग्येन भोक्तुं योग्येन भोगार्हेण भर्तुः स्वस्वा-
मिनः कुवरेस्य शापेन अस्तंगमितः नष्टः महिमा कान्तिः प्रभायः धर्चस्व यस्य
सः एतादृशः कश्चिद् अनामकः अनिर्विष्टनामा यक्षः । जनकतनयास्नान-
पुण्योदकेषु जनकतनया सीता तथा बहु समयपर्यन्तम् कृतैः स्नानैः मज्जनैः
पुण्यानि पवित्राण्युदकानि जलानि येषु । स्निग्धच्छायातरुषु स्निग्धाः घटाः
सूर्यकिरणप्रवेशविरोधिभ्यः शाद्वलोपरि पतमानाः छायाः ताभिर्युक्तास्तरवः वृक्षाः
येषु एतादृशेषु रामनिर्याश्रमेषु । प्रायः द्वादशरर्षपर्यन्तं पंचवट्यां निवासेन
तन्निष्ठवर्तिनो ये गिरयः पर्वताः रामनाम्ना प्रसिद्धिं गताः रामगिरयः तत्र
स्थितेषु अपिमुनीनां त्रिधाश्रमेषु विहातुरत्यात् एकत्रानरस्थानात् ययारुचि
भिन्नभिन्नाश्रमे वसति निवासं चक्रे चकार । पूर्वमेघ गोदारतीतवर्तिषु
विनिधगिरिमालासु स्थितिं कृतवता प्रियावियुक्तेन रामेण एकवर्षेण प्रिया
सीता प्राप्ता इति हेतोः लक्ष्मीदृक्कः यक्षोपि गोदारतीतवर्तिष्वश्रमेषू-
दकेषु एकवर्षानन्तरं स्वप्रियाप्राप्त्युत्सुकः निवासं चक्रे । अन्यदीकाकारमवा-
नुत्तारं यक्षस्य पितृकूटे निवासो न युज्यते । तत्र सीतायाः च वियोगस्त-
मजनि । सीतावियोगस्थानं तु पंचवट्येव । सीतावियोगानन्तरं रामस्यैक-

वर्षेणैव सीताप्राप्तिः । यक्षस्यापि प्रियावियोगरूपशापोऽपि एकवर्षभोग्य एव । चित्रकूटनिवासानन्तरं तु द्वादशवर्षेषु व्यतीतेषु सीतावियोगः पंचदश्यामासीत् ॥ १ ॥

Negligent in respect of his duties, a certain Yaksha, whose glory had faded by his master's curse—to be experienced for a year and weighing heavy because of the separation from his beloved—arranged his stay in the hermitages of Mount Ramgiri, having dense shady trees and waters sanctified by the baths of Janak's daughter.

(A certain Yaksha, because of his infatuation for his wife, had forgotten to transact the business entrusted by his master. Or on account of sensual pleasures with his wife previous night, the Yaksha, unable to get up early morning, could not perform the daily morning routine, enjoined by his master Kubera. As this negligence was caused solely because of his wife, the Yaksha was cursed by Kubera to suffer intolerable separation from his beloved for a year. With his glory thus faded, the Yaksha selected his residence in the hermitages on Mount Ramgiri on the bank of the Godavari. This was the mountain, where Rama had stayed long for twelve years. The waters nearby were sanctified by Sita's daily bath in them. Dense shady trees in large numbers also covered the spot. The Yaksha had reasons to select this site—Panchavati, the bank of the Godavari and the hermitages—for residence. Rama had got back Sita a year after she was kidnapped from this place. The Yaksha too had to suffer a separation from his wife for a year. Moreover the Yaksha was so love-lorn that he was not in the least able to endure the heat of the sun. The trees on Mount Ramgiri were so dense and shady that the sun's rays could not penetrate them. Hermitages of different sages with such surroundings were hence suitably selected by the Yaksha to live in.)

For the last two thousand years, scholars or learned persons have been inclined to think that the great poet Kalidas has written his *Meghduta* as referring to some party and by his flight of imagination This is not true. Each poem or a drama of Kalidas has been based on some standard book or a true happening. Books such as the Puranas, the Ramayana, the Mahabharat etc. form the main background of his compositions

It is a fact established that Kalidas had not met the Yaksha and the Kubera nor had he seen Alakapuri. This may lead one to conclude that the poem *Meghduta* was written out by Kalidas as a product of his whim or caprice and imagination. Nay, the real fact is altogether different.

As outlined in my preface, the composition of the *Meghduta* by Kalidas is based solely on his personal experience or on an incident that had happened in Kalidasa's own life. Because of his negligence or unpardonable fault, Kalidas was banished from his kingdom by King Vikrama for a year. Out during exile, he came to Panchavati—Nasik after eight months. It was the beginning of Monsoon then. The thunder of the clouds was being heard. Under the circumstances, Kalidas found the separation from his wife unbearable. This is the source of this Kavya—the *Meghduta*. He himself had been the victim of separation from his wife. Illucidating this topic or the theme, he wrote out this poem as referring purely to himself. If, however, he would allow this real fact to be known to others, it was likely that his dignity might suffer. At the same time, the Kavya itself might possibly suffer in the concentration of different Rasas. He might perhaps be over indulgent or less lenient in the portrayal of various Rasas.

Influenced by this reason, he drafted out this Kavya—the *Meghduta* during his suffering of the pangs of separa-

tion from his wife ; imagining the Yaksha to represent himself, Kubera to be taken for King Vikrama and Alakapuri to stand for Ujjayini. The poem was sent to Ujjain with his messenger named Megha. When the king happened to receive it, he was exceedingly pleased and immediately arranged for Kalidasa's reception back to his capital with great pomp and splendour and also before the period of exile was over. This Kavya has thus been a cause of freeing Kalidas from the suffering of the separation of his wife.

This historical background of the Meghduta was known with cogent evidences and authorities by Shri Keshavji Shastri of Jamnagar, Mahamahopadhyaya Shri Shankarlal Shastri of Morvi, Shri Mahidhar Shastri and Shri Jiwanram Shastri of Rajkot and Shri Kevalram Shastri and Vaidyaraj Shri Kanjibhai Shastri of Gondal who had lived in Saurashtra sixty years before. 1.

तस्मिन्नद्रौ कतिचिदबलाविप्रयुक्तः स कामी

नीत्वा मासान् कनकमलयभ्रंशरिक्तप्रकोष्ठः ।

आषाढस्य प्रथमदिवसे मेघमाक्षिष्टसानुं

चप्रक्रीडापरिणतगजप्रेक्षणीयं

ददर्श ॥ २ ॥

सः कामी कामातुरो यक्षस्तस्मिन्नद्रौ रामगिरिसंज्ञके पर्वते अबला-
विप्रयुक्तः अबलायाः स्यप्रियायाः विप्रयुक्तः वियोगी । कनकस्य सुवर्णस्य ये
बलये मणिबन्धस्थिते चक्रान्तरे आमूषणे तयोः भ्रंशेन प्रियावियोगजन्ददुःख-
दुर्बलतया निर्गतत्वेन रिक्तं शून्यं प्रकोष्ठं मणिबन्धौ यस्य सः । कतिपिमा-
सान् महता कष्टेन नीत्वा आषाढस्य प्रथमदिवसे मेघं ददर्श । किं लक्षणे
मेघः । आक्षिष्टसानुः आनिगितशिरः तं । पुनः चप्रक्रीडापरिणतगजप्रेक्षणीयः
चप्रेषु पर्वततटप्रदेशेषु या क्रीडा तस्यां परिणतः प्रयुक्तः तिर्यग्दन्तप्रहारकरः यो
गजः इस्ती तद्वत् प्रेक्षणीयः मनोहरः तं एतादृशं मेघं ददर्श ॥ २ ॥

Passing some months on that mountain, that Voluptuary,
separated from wife and with his fore-arm laid bare by the
slipping of a golden bracelet, saw on the first day of
Āshadh, a cloud embracing a peak and as charming as an

elephant, stooping to strike obliquely against a rampart by way of sport.

(Pining for his wife, the Yaksha was so emaciated that the golden bracelet from his fore-arm had slipped away. Burning with passion, he passed some months in the hermitages on Mount Ramgiri. Thereafter on the first day of the bright half of Ashadha, he came to see a cloud resting on a peak and appearing beautiful like an elephant stooping to give an oblique blow in sport against the rampart of mountain-sides) 2

तस्य स्थित्वा कथमपि पुरः केतकाधानहेतो-

रन्तर्वाष्पश्चिरमनुचरो राजराजस्य दृश्यौ ।

मेघालोके भवति सुखिनोभ्यन्यथावृत्ति चेत्तः

कंठाश्लेषप्रणयिनि जने किं पुनर्दूरसंस्थे ॥ ३ ॥

राजराजस्य कुबेरस्यानुचरः सेवकः यक्षः अन्तर्वाष्पः बहुयोः अन्तः
वात्पाण्यश्रूणि यस्य स एतादृशः यक्षः । केतकाधानहेतोः केतकस्य केतकना-
मप्रसिद्धतुर्गन्धवृक्षस्य पुष्पपोटकोत्पत्तिः प्राकट्यम् तत्कारणभूतस्य आपाङ्क-
मासे मेघागमनवेलायां तदुत्पत्तिः तस्मात्केतकवृक्षपोटकोत्पत्तिकारणरूपस्य
तस्य मेघस्य पुरः मन्मुखे अग्रे कथमपि महतो पट्टेन स्थित्वा चिरं किञ्चित्
समयपर्यन्तं दृश्यौ चिन्तितवान् । मेघस्य दर्शने सति सुखिनोऽपि प्रियासंयोग-
धतोऽपि जनस्य चेत्तः इदं कंठाश्लेषप्रणयिनि जने कठप्रहणप्रणयिनि स्नेह-
युक्ते जने स्त्रीलक्षणे क्रियां अन्यथावृत्तिं निवृत्तावस्थापिद्वलावस्थायुक्तं भवति ।
पुनः तर्हि दूरसंस्थे दूरस्थिते जने प्रियाजने किं कीदृक् विद्वलतायुक्तं चेत्तः
भवति । मेघालोके वर्षायां श्रुतौ प्रारम्भे प्रथमे मेघदर्शने कामोदीपनसमयात्
प्रियस्य कठे गले हस्तयोरापेष्टनपूर्वकं य आश्लेषः आलिङ्गनम् तस्मिन्प्रणयः
इत्याग्रे तत्सुखतास्ति यस्य सः तस्मिन् एतादृशे प्रियाजने एतादृशी स्थितिस-
त्तुभूयमानायां प्रियायामिति । अन्यार्थे । मेघालोके प्रथमस्य मेघस्य घनघटा-
स्वरूपेण तीव्रगर्जनशब्दायां अर्थात् प्रथमो घनघोरघटास्वरूपो आराशमा-
चदादयन् मेघः तीव्रगर्जना सूचयति । क्षणदेव तत्संयतितगर्जनभीत्या प्रियस्य
कठे आलिङ्गितुं त्वरयति । वृत्तालिङ्गनप्रणयः स्नेहस्वतन्त्रमणि चतुरायां नवोदा-
प्रियायां चेत्तः अन्यथावृत्तिं चित्तस्य स्वामाविधीस्थितेः निपरीतस्यतिः अर्थात्
प्रियकंठालिङ्गनोत्सुखतया मदनेन निवृत्तस्थितिस्त्वद्वत् चेत्तः ॥ ३ ॥

Standing with some difficulty in front of that cloud—the cause of the blooming of the Ketki Plant—the servant of the Lord of the Yakshas, was absorbed in thought for a long time, with tears suppressed. The sight of a cloud brings about a change in the feelings even of happy persons; what then must be the case, when the person longing for the neck-embrace of his beloved is far away from her!

(The Yaksha, servant of Kubera suppressed his tears, thinking them to be an ill omen. At the start of the rainy season in Ashadh, the Kevada plant begins to bloom fragrantly. The rainy cloud is supposed to be a cause for it. The Yaksha stood before the cloud with great difficulty, stupefied as he was at heart by the thought of separation from his wife. During the days of the monsoon, the sight of a cloud stimulates erotic feelings even in the minds of happy persons. In other words, they find it hard to pass the time intervening between their thoughts for their beloved and the neck-embrace they will have from them a short time after. No wonder then, that the mind of a person, who is already far away from his wife, who has no chance to embrace her in the near future, gets more excited sensually and pained, when he sees the rainy cloud first in the sky.) 3.

प्रत्यासन्ने नभसि दयिता जीवितालम्बनार्थं

जीमूतेन स्वकुशलमयीं हारयिष्यन् प्रवृत्ति ।

स प्रत्यग्रैः कुटजकुसुमैः कल्पितार्घ्याय तस्मै

प्रीतः प्रीतिप्रमुखउत्थनं स्वागतं व्याजहार ॥ ४ ॥

दयिताजीवितालम्बनार्थं दयितायाः प्रियायाः जीवितस्य जीवितव्यस्य आलम्बनार्थं धारणाय जीमूतेन मेघेन मेघद्वारा स्वकुशलमयीं आत्मनः कन्याण-
रूपां प्रवृत्तिं यार्तां हारयिष्यन् प्राषयिष्यन् नभसि स्मरणमासे प्रत्यासन्ने
मभीष्यति नि एवमासानन्तरमागामिनि सति तदा स्त्रीविरहममहमानायाः

जीवितविरामो न स्यादित्यभिलषन् यक्षः प्रीतः प्रियायाः स्वसदेशप्रेषणसा-
धनप्राप्त्या द्रष्टुं सन् कुटजकुसुमैः प्रत्यग्रैः अभ्रमागसहितैः नवीनैः रसभरितैः
कुटजः गिरिमल्लिका कडासंज्ञकः इन्द्रियववृद्धः तस्य कुसुमैः कल्पितार्घ्यं
कल्पितः रचितः अघः पूजायस्मै एतादृशाय तस्मै मेघाय स्वागतं सप्तकारं
प्रीतिप्रमुखवचनं प्रीत्या हर्षेण युक्तं प्रमुखं प्रकृष्टं मुख्यं वचनं यस्मिन् तत्
न्याजहार कथयामास ॥ ४ ॥

The month of Shravana impending, he, desirous to send through the cloud the news of his welfare to sustain the life of his beloved, rejoicingly offered him a welcome, couched in words affectionate, after worshipping him with fresh jasmine flowers

(Shravana was near. It was to come only a month after. It was to be a month of rains. The Yaksha was hence suspicious that his wife, finding the separation unbearable, might perhaps end her life. To avert this, he wished to convey the news of his well-being to her through the cloud. Pleased at heart for having such a messenger, the Yaksha worshipped the cloud with an offering of fresh juicy Kutaja flowers and welcomed him with words of affection.) 4.

धूमज्योतिःसलिलमरुतां सन्निपातः क्व मेघः

सन्देशार्थाः क्व पटुकरणैः प्राणिभिः प्रापणीयाः ।

इत्यौत्सुक्यादपरिगणयन् गुह्यकस्तं ययाचे

कामार्ता हि प्रकृतिकृपणाचेतनाचेतनेषु ॥ ५ ॥

धूमः ज्योतिः सलिलं मरुतं तेषां संनिपातः संयोगरूपः संग्रोगाज्जावः मेघः
क्व, पटुकरणैः पटुनि स्वस्थानि सामर्थ्यपूर्णाणि करणानि इन्द्रियाणि येषां तैः
एतादृशैः प्राणिभिः मनुष्यैः प्रापणीया प्रापयितुं शक्याः सन्देशार्थाः सन्देश-
गुह्यार्थाः वचनानि क्व । औत्सुक्यादुत्कण्ठातिरेकभावादित्युपर्युक्तं मेघं अपरि-
गणयन्नविचारयन् भजानन् गुह्यकः यक्षः ययाचे प्रार्थितवान् । हि इति यस्मा-
त्कारणात् कामार्ताः कामपोहिताः प्राणिनः चेतनाचेतनेषु चेतन्ययुक्तेषु चेतन्य-
रहितेषु उदार्येषु प्रकृतिकृपणाः प्रकृत्यैव कृपणाः मुग्धाः विचारहीनाः विह्वलाः
भवन्ति ॥ ५ ॥

What connection can there exist between a cloud—a compound of smoke, light, water and wind—and messages that can be transmitted only by creatures possessed of sound organs of senses ? Unmindful of this because of eagerness, the Yaksha implored the cloud, for love-stricken persons are by nature incompetent to discriminate between animate and inanimate objects

(The cloud is a constituent of smoke, light, water and wind It is inanimate Can it carry a message which can be delivered only by persons endowed with sound organs of senses ? The Yaksha was so enthusiastic or rather crazy that he could not visualise the gulf between the two and importuned the cloud Verily, persons obsessed with love naturally fail to distinguish between objects sentient and lifeless) 5

जातं वंशे भुवननिदिते पुष्करावर्तकानां

जानामि त्वा प्रकृतिपुरुषं कामरूपं मघोनः ।

तेनायित्वं त्वयि निधिगुणाद् दूरचन्धुर्गतोऽहं

याच्ना मोघा वरमधिगुणे नाधमे लब्धकामा ॥ ६ ॥

हे जलद, पुष्करावर्तकानां पुष्करावर्तसङ्घानां मेघानां भुवननिदिते त्विदं विख्याते वंशे जातम् । पुन मघोन इन्द्रस्य प्रकृतिपुरुषं प्रकृत्यैव पुष्कररूपं कामरूपं यथेष्टरूपधारिणं त्वा जानामि । तेन कारणेन दूरचन्धु दूरे चन्धु प्रियालक्षणं स्वचनो यस्य स एतादृशः अहं निधिगुणाद्वाग्याधीनतया त्वयि अयित्वं प्रधानया चकृत्य गतोऽस्मि । अधिगुणे पुन्ये याच्ना प्रार्थना मोघा निष्फला अपि वरम् । अधमे पुरुषे पुमि याच्ना लब्धकामा सफला सफलमतोरथापि न वरम् ॥६॥

I know you to be born in the world—renowned family of the Pushkaras and the Avartakas, that you are the principal officer of Indra, capable to assume any form at will As such, I, separated from my family through the working of fate, request you for help, a request to the meritorious, though not acceded to, is better than one made to a wretch and complied with

(O cloud ! I know that you are sprung in the world-famous line of the Pushkaras-Avartakas, that you are Indra's chief of staff, able to change your form at will. Hence do I, separated from my beloved through ill-luck, request you. A request to a well-known person though proving futile is better than a favour granted by the vile or the low-born) 6.

सन्तप्तानां त्वमसि शरणं कल्पयोद प्रियायाः

सन्देशं मे हर घनपतिक्रोघविश्लेषितस्य ।

गन्तव्या ते वसतिरलका नाम यक्षेश्वराणां

बाह्योद्यानस्थितहरश्चिन्द्रिकाधौतहर्म्या ॥ ७ ॥

हे पयोद मेघ, सन्तप्तानां प्रीत्यन्तापतप्तानां कामाग्रितप्तानां च प्राणिनां त्वं शरणमसि । अहमपि प्रियाविरहितोऽस्मि वत्सराणात् घनपतिक्रोघविश्लेषितस्य घनपतेः क्रुपैरस्य श्लेषेन विश्लेषितस्य पृथक्कृतस्य विधोगीकृतस्य मे मम सन्देश प्रियायाः हर प्रापय । ते त्वया यक्षेश्वराणां महायक्षाणां वसतिनि-
वासस्थानरूपा अलका नाम नगरी गन्तव्यास्ति । साऽलका कीदृशी बाह्यो-
द्यानस्थितः नगरीः बाह्यप्रदेशे निर्मिते उद्याने स्थितो यो हरस्तच्छिरसि या-
चन्त्रिका तया धौतान धरलितानि हर्म्याणि प्रासादरूपगृहाणि यस्यां सा ॥७॥

O cloud ! you are but the shelter of the distressed. Hence, convey to my beloved a message from me, who am torn away from her by Kubera's wrath. You have to go to Alaka, the abode of the lordly Yakshas, where the mansi-
ons are illuminated by the lunar radiance emanating from the head of Shiva, staying in the garden outside.

(O cloud ! you offer refuge to persons oppressed by the heat of the spring and to those sexually afflicted. Hence deliver my message to my wife, separated as I am from her by anger of the Lord of Wealth. Alaka is the place you have to reach. It is a city inhabited by wealthy Yakshas, whose palatial buildings are brightened by light from the crescent moon on Lord Shiva's head, residing in the garden outside.) 7.

त्वामारूढं पवनपदवीमुद्गृहीतालकान्ताः

प्रेक्षिष्यन्ते पथिकवनिताः प्रत्ययादाद्यसन्त्यः ।

कः सन्नद्धे विरहविधुरां त्वय्युपेक्षेत जायां

न स्यादन्योऽप्यहमिव जनो यः पराधीनवृत्तिः ॥ ८ ॥

हे मेघ ! पवनपदवीं गगनमार्गे आरूढं प्राप्तं त्वां, हस्तमुष्मिण्यां उद्गृहीताः अप्रसाधिताः अलकान्ताः केशप्रान्ताः यामिः ताः । पुनः प्रत्ययान् निश्चयात् प्रियप्राप्तिं निश्चयादाद्यसन्त्यः आशां सेवमानाः । पथिकवनिताः पथिकाः प्रोषिताः भर्तारः यासां वाः तादृशाः वनिताः स्त्रियः प्रेक्षिष्यन्ते ईक्षिष्यन्ते द्रक्ष्यन्ति । त्वयि संनद्धे तद्विदुर्जितादिसामग्रीयुक्ते सति विरहविधुरां वियोगविह्वलां भार्यां जायां प्रियां कः उपेक्षेत मुञ्चेत ? यः अन्यः कोऽपि जनः अहमिव पराधीनवृत्तिः पराधीनस्थितियुक्तः न स्यात् ? अर्थादहं पराधीनः अन्यस्तु स्वाधीनवृत्तिः पुरुषः विरहविधुरां प्रियां तदागमनवेलायां नोपेक्षेत इत्यर्थः ॥ ८ ॥

Travellers' wives holding aloft the ends of their locks of hair and comforting themselves with confidence, will look up to you, moving in the sky. You being prepared, who will neglect his wife tormented by separation, provided of course he is not, like myself, dependent upon others ?

(Wives of persons who have gone abroad but are back on their way home will look at you flying through the sky, holding high the ends of their untied locks of hair and imbued with confidence for their husbands' return. Finding you fully equipped for work accompanied by thunder and lightning, no person, except one, dependent upon others like myself, will neglect his wife, distressed by separation) 8.

मन्दं मन्दं नुदति पवनश्चानुकूलो यथा त्वां

वामशायं नदति मधुरं चातकम्ते सगर्यः ।

गर्भाधानक्षणापरिचयाच्चूनमावद्धमालाः

सेरिष्यन्ते नयनमुमगं खे भवन्तं चलाकाः ॥ ९ ॥

हे मेघ, ते तव प्रयाणकाले अनुकूलः तव गतौ सहायकः वृष्टानुगामी पवनः वायुः मन्दं मन्दं शनैः शनैः नर्तति वाति प्रेरयति। पुनश्च अयं निकटवर्ती सगर्भः मोत्साहः काममद्गर्वितः चातकः ते तव धामः सन् भ्रमुर यथा स्यात्तथा नर्तति शब्दायते शब्दं करोति गायति। पुन बलाकाः बलाकपत्न्यः कुजडीति ख्याता उत्तरप्रदेशनिवासिन्यः पक्षिणीवशेषाः। आनन्दमालाः रचितपंकजः सन्त्यः गर्भाधानक्षणपरिचयात् गर्भाधान गमग्रहणकालः मेघगर्जितश्रवणेन तासां गर्भोत्पत्तिसंभवात् गर्भाधानरूपः य' क्षणः समय' अवसरः तद्रूप एव जातः परिचय' तस्मात्कारणात् खे आकाशे नयनसुभगं नेत्रप्रियं भवन्तं त्वां नूनं अवश्यं सेविष्यन्ते ॥ ६ ॥

A favourable wind impels you on in a gentle manner; on your left, this Chatak bird cackles sweetly with arrogance You being attractive to look at, the female cranes, flying in rows under their experience of the pleasure of conception, will be attending upon you in the sky.

(Oh cloud ! the omens at the time of your start are indeed propitious. The breeze is favourable as to propel you in your gait gently. In other words, the wind blows with a force to your liking. Excited with feelings of love, this Chatak bird sings sweetly on your left. Female cranes who have experienced the pleasure of conception and who are flying in rows in the sky will be attending upon you, finely-looking to their eyes. In other words, female cranes, who conceive with the thunder of the cloud, will accompany you in your flight through the sky.) 9.

तां चादृश्य दिवसगणनातत्पराभेकपत्नी-

मव्यापन्नामविहतगतिर्द्रक्ष्यसि भ्रातृजायाम् ।

आशान्धः कुसुमसदृशं प्रायशो हंगनानां

सद्यःपाति प्रणयिहृदयं निप्रयोगे रुणद्धि ॥ १० ॥

हे मित्र, दिवसगणनातत्परां मद्विरहदिवसानां गणनायां सत्परां सावधानां प्रद्वं एकपत्नीं मती अव्यापन्नां मद्गमनाशया जीवितं धारयन्ती एतादृशीं तां भ्रातृजायां तव भ्रातुः मम पत्नीं अविहतगतिः अस्खलितगतिः त्वं अवश्यं

द्रव्यसि ! हि यस्मात् कारणात् प्रायश बहुधा आशाबन्ध अङ्गनाना स्त्रीणा
वर्निताना कुसुमसदृश पुष्पतुल्य कीमल प्रणयि स्नेहयुक्त प्रणययुक्त हृदय
सद्य पाति पतिविरहात्समकाल एव पतनपर पुन विप्रयोगे प्रियवियोगे तु
अङ्गनाना प्रणयि हृदय आशाबन्ध रुणद्धि धारयति जीवयति पोषयति ॥१८॥

Unimpeded in your course, you will assuredly see your
brother's chaste wife alive, absorbed in counting the days
Generally, the tie of hope sustains the heart of women, ten-
der as a flower, full of affection and apt to sink readily-
during separation

(Oh friend ! you, with your gait regular and unimpeded,
will surely find alive the chaste wife of this your brother
She will be intently counting the days of my exile, sustain-
ing her life in the hope to meet me. The heart of women
is of course as tender as a flower It is liable to sink sud-
denly during the pangs of separation from their husbands
It is only the tie of hope that keeps up such a soft heart of
women in separation) 10

कर्तुं यच्च प्रभवति महीमुच्छिलिन्धातपत्रा

तच्छ्रुत्वा ते श्रवणमुभगं गर्जितं मानसोरकाः ।

आ कैलासाद्विसृजिसलयच्छेदपाथेयवन्तः

संपत्स्यन्ते नभसि भवतो राजहंसाः सहायाः ॥१९॥

अधुना मार्गे गन्तव्यो मेघस्य सहायमम्पत्तिम् आह ! कर्तुमिति । हे जलद
भरतस्तव नमसि आकाशे राजहंसा सहाया सराय संपत्स्यन्ते सपद्यन्ते
भविष्यन्ति । आ कैलासात् कैलासपर्यन्त मार्गे त्वया एकाकिना न गन्तव्यमस्ति ।
एको ध्याने सुखे द्वौ च त्रिभिर्गीत चतुष्पथः॥ पञ्चभिस्तु वृष्टिं कुर्यात् समामे बहु-
भिर्ननै ॥ कीदृशा राजहंसा । तिस्रा कमलनालानि किमलयानि किंचलानि
क्षुपतानि तेषां छेदा खण्डानि तदेव पाथेय शबल-भातौ टीमण विद्यते यथा
ते । हि अत एतेषां मार्गसहायता तव दान-यत्रिमपि नास्ति स्वयमेव
स्थानीयविवक्षयिष्यन्ति । ननु तेषां तत्र गमने किं प्रयोजनमित्याह । मानसो
त्वा मानस सरोवरं प्रति गन्तुं उत्कटिता । किं वृत्वा ते तव श्रवणमुभग
पर्यन्तमनोहरं गर्जितं श्रुत्वा आकर्ष्यं । सन् गर्जितं कियन् किंप्रकारं किंचिद्

किंप्रमाय । मही पृथ्वीं चच्छिन्निधानपत्रां चत् ऊर्ध्वं शिल्पिधाणि भूमिस्फोटकानि
छद्मकाणि चान्येष आतपत्राणि मार्जारल्लत्राणि यस्यास्तां एवविधां कर्तुं भवान्
समर्थो भवति ।

हे मित्र मेघ, ते तव यत् गर्जितं मही पृथ्वीं चच्छिन्निधानपत्रा मार्जारल्ल-
त्राच्छादितां कर्तुं प्रभवति चत् तव अवणसुभग कर्णमनोहरं गर्जितं श्रुत्वा
मानसोत्काः मानसं मानससरोवरं गन्तुं उन्काः उत्कण्ठिताः । विसानि कमल-
नालानि किमलयाणि कमलकिञ्जल्कानि तेषां सटाः एव पाथेयं टीमणं तद्वन्तः
एतादृशाः राजहंसाः आकैलासात् कैलासपर्वतपर्यन्तं भवतः नभसि आकाश-
मार्गे सहायाः सन्चारिणः सखायः सपत्न्यन्ते सविष्यन्ति ॥ ११ ॥

On hearing your thunder, pleasing to the ear, capable
to make the soil fertile and teeming with mushrooms, the
royal swans intent to go to Lake Manas, having bits of the
shoots of lotus-stalks as provender for their journey, will
become your companions in the sky right upto the Mount
Kailas.

(Oh friend ! hear what sort of company, you will have
in your journey. You will not have to travel alone to
Kailas. On hearing your roaring sound, which is pleasant
to the ears and which can make the earth fruitful and abo-
und with mushrooms, the royal swans eager to go to Lake
Manas, will accompany you as far as Kailas. In this journey
right upto Kailas, you will not have to worry about provi-
ding them with food, for they will be eating on the way
the tender shoots of lotus stalks, already with them) 11.

आपृच्छस्व प्रियसखममुं तुंगमालिङ्ग्य शैलं

वर्धयः पुंसां रघुपतिपदैरङ्कितं मेखलासु ।

काले काले भवति मयतो यस्य संयोगमेत्य

लोहज्यक्तिश्चिरविरहजं मुञ्चतो बाष्पमुष्णम् ॥ १२ ॥

इदानीं मित्रादिविसर्जितोचितस्यानप्रतिपादनव्याजेन पयोद्वयाणप्रस्तानं
वययन्नाह । आपृच्छस्वेति । हे मेघ, त्वं अमुं शैलं रामगिरिपर्वतं मार्गे
आपृच्छस्व चन्दलापय । किं कृत्या आश्लिष्य आलिङ्ग्य । कीदृशं शैलं तुंगं महान्तं

उच्चम् । पुनः मेरुलासु पर्वततटप्रदेशेषु तटभूमिषु रघुपतिपदैः श्रीरामचंद्र-
चरणैः अंकितं चिह्नितम् । कीदृशैः पदैः वन्द्यैः पूज्यैः । केषां पुंसां पुरुषाणां ।
एतावता तीर्थप्रायस्यास्य उत्कलापनं युक्तमेव । पुनः कीदृशं प्रियसखम्
अभिष्टमित्रं ननु प्रियसखत्वं कथं जायते इत्याह । यस्य पर्वतस्य भवतः तव
सयोगं प्रत्य प्राप्य स्नेहव्यक्तिर्भवति प्रकटनं जायते । क काले काले प्रतिवर्षं
वर्षाकाले । किं कुर्वतः उष्णं बाष्पं मुञ्चतः । कीदृग् बाष्पं प्रियविरहजं प्रभूत-
कालवियोगादुत्पन्नम् ।

हे मेघ, काले काले प्रतिवर्षं वर्षाकाले भवतः संयोगं समागमं प्रत्य प्राप्य
विरहज उष्णं बाष्पं मुञ्चतः यस्य शैलस्य स्नेहव्यक्तिः स्नेहदर्शनं भवति ।
एतादृशं तव प्रियसखं प्रियमित्रं अमु सन्मुखं तिष्ठन्तं तुंगं अत्युच्चम् । मेरुलासु
पर्वततटभूमिषु पुंसां मनुष्याणां वन्द्यैः रघुपतिपदैः रामचंद्रपदार्पणैः अंकितं
पवित्रीभूतं चिह्नितं एतादृशं शैलं रामगिरि पर्वतं आप्रच्छस्व प्रयाणास्तं
उत्कलापय । हे पवित्र मित्र पर्वत गच्छामीति सत्कारय ॥ १२ ॥

Bid adieu to this lofty mountain, a dear friend of yours,
by embracing him, whose slopes bear the foot-print marks
of Rama, venerable of men Coming into contact with you
season after season, he displays his feelings of affection by
shedding hot tears, indicating a long separation.

(Oh cloud ! you have to start after taking leave by
embracing this lofty mountain, your dear friend. Its sides
have been marked with the footprints of Rama, worthy
of being adored by men. Your friendship with him is very
close. You come in contact with him every year in each
rainy season. It then sheds hot tears to manifest his affec-
tion for you, after a long separation. Take leave of such a
friend of yours, the hopy Mount Ramgiri, start and your
mission will be successful. 12.

मार्गं तावत् शृणु कथयतस्त्वत्प्रयाणानुरूपं
सन्देशं मे तदनु जलद श्रोष्यसि श्रोत्रपेयम् ।

सिन्धुः सिन्धुः क्षिरसिन्धु पदं न्यस्य गन्तासि यत्र

धीणः धीणः परिलघु पयः स्रोतसां चोपसृज्य ॥ १३ ॥

इदानीं पयोदगमनोचितसार्गकथनव्याजेन आत्मानम्-आप्तत्वं कथयन्नाह ।
हे मेघ, मे मम कथयत सत तावत्स्व मार्गं शृणु । कीदृशं मार्गं त्वत्प्रयाणानु-
रूपं तव प्रस्थानोचितम् । तदनु पश्चान्मे सदेशं श्रोष्यसि । कीदृशं सदेशं
श्रोत्रपेयम् कर्णपुटे पेयम् । तं कथं यस्मिन्मार्गे शिरारिषु पर्वतेषु पदं न्यस्य
स्थापयित्वा । न केवलं शिरारिषु पदं न्यस्य किंतु स्रोतसा नदीप्रवाहाणां पयः
पानीयं च उपभुज्य पीत्वा गन्तासि गमिष्यसि । किं भूतं क्षीणं क्षीणं कृपितं
सन् । कीदृशं पयः पारलघुं नीरोगत्वाद्भुतम् ।

हे जलद मेघ, कथयत मस्तकाशात् स्वत् तव प्रयाणानुरूपं यात्रायै अनु-
कूलं सत्यं मार्गं तावत् प्रथमं शृणु । तदनु पश्चात् श्रोत्रपेयं कर्णमाश्रय मे मम
सन्देशं श्रोष्यसि । यत्र मार्गे आश्रयमार्गप्रयाणे स्थितं स्थितं अमितं अमितं
सन् शिरारिषु पर्वतेषु पदं न्यस्य विजगम्य गन्तासि गमिष्यसि । तथैव मार्गं
प्रयाणेन स्थितं स्थितं कृपितं कृपितं सन् स्रोतसा नदीनिर्भरादीनां पयः जलं
च उपभुज्य पीत्वा पीत्वा गन्तासि गमिष्यसि ॥ १३ ॥

Oh Cloud ! listen now to me, who am describing the
path favourable for your journey, the course by which you
will travel, resting on mountains, when feeling exhausted
now and then and drinking the very light waters of streams
off and on, when you are emaciated You will be hearing
thereafter my message, expressed in words pleasant to
hear

(O friend ! hear first the path I show you for your jour-
ney Hear thereafter my message, agreeable to ears When
you are exhausted in your journey, rest awhile on the tops
of the mountains and when you feel thirsty, drink the light
waters of rivers and streams) 13

अद्रेः शृङ्गं हरति पवनः किंस्विदित्यनुसूक्ष्मि-

र्हतेऽसाहश्चकितचकितं मुग्धसिद्धाङ्गनाभिः ।

स्यानादस्मात् सरसनिजुलादुत्पत्तौदह्मुस्तः खं

दिङ्नामानां ययि परिहरन् स्थूलहस्तावलेपान् ॥ १४ ॥

इदानीं स्वार्पणसिद्धयर्थम् अमुष्य पर्वतस्य परिहारमाह । हे मेघ, त्वम् अस्मा-
त्स्यानात् सन् आकाशं प्रति उत्पत । कीदृशं चक्षुःशून्यं उत्तरामिमुस्त ।

कीदृशात्स्थानात्सरसनिचुलात् सार्द्रवेतसान् । कीदृशस्त्वं दृष्टोत्साहो दृष्टोद्यमः
दृष्टः । काभिः मुग्धा अज्ञानाः सव दर्शनेन मोहमापन्नाः वा नवपरिणीताः
सिद्धांगना देवविशेषवध्वः तामिः । कथं चकितचकितं भीतभीतं यथा स्यात् ।
कथं इति निश्चित इति वितर्के पवनो वायुः अद्रेः पर्वतस्य शृङ्गं शिखरं किं हरति
उत्पाटय गच्छति । इदम् उत्पत्य अस्मदुपरि आपातिष्यति किम् इति चकित-
चकितं विशेषणम् । तामिः कीदृशीभिः उन्मुखीभिः ऊर्ध्वं त्वदभिमुखं मुखं यासां
तामिः । त्वं किं युवन् दिङ्नागानां दिग्गजानां पथि मार्गे स्थूलशुण्डादण्डसंस्पर्शान्
परिहरन् परित्यजन् । ते दिग्गजाः त्वां प्रतिगजभ्रान्त्या प्रहरिष्यन्तीति कारणात् ।

हे मेघ, पवनः अद्रेः पर्वतस्य शृङ्गं शिखरं हरति किञ्चित् इति तर्केण
चकितं चकितम् आश्चर्य-भय-विषलतामायुक्तं यथा स्यात् तथा उन्मुखीभिः
त्वत्सन्मुखकृतोर्ध्वमुखीभिः सिद्धांगनाभिः सिद्धपुरुषाणां स्त्रीभिः दृष्टोत्साहः दृष्टः
वृद्धिगतोत्साहः त्वं पथि मार्गे दिङ्नागानां दिग्गजानां स्थूलाः ये दस्ताः शुण्डाः
तासाम् अवलेपान् स्पर्शान् संसर्गं परिहरन् तं मार्गं परित्यजन् अस्मान्
सरसनिचुलात् रसनिभृतवेतसाः यस्मिन् एतादृशात् स्थानात् रम् आकाशम्
उद्गम्युतः उत्तराभिमुखः उत्पत उद्गच्छ ॥ १४ ॥

From this place abounding in juicy canes, fly up in the
sky with your face to the north, avoiding on the way im-
pact with massive trunks of the space-guarding elephants—
your movement being looked at with wonder by silly
Siddha women with face uplifted, imagining as if the wind
is carrying away a peak of a mountain.

(O friend ! you could fly northwards from this moun-
tain, which abounds in groves of fresh juicy canes all aro-
und. When you will be flying in the sky, Siddha women
will look at you in surprise with their faces uplifted, fancy-
ing you to be the crest of a mountain being carried away
by the wind, and afraid lest it may fall down. Unable to
know what you are, they will be perplexed, with their eyes
gazing at you in wonder. This will impel you in your on-
ward journey, where you have to avoid contact with huge
trunks of the guarding-elephants, for if you will pass by
them, they will take you to be an elephant, and will try

to kill you with their trunks. Hence fly further giving up their course) 14.

रत्नच्छायाज्यतिरकर इव प्रेक्ष्यमेतत्पुरस्ता-

द्वल्मीकाप्रात् प्रमरति धनुःखण्डमाखण्डलस्य ।

येन श्यामं वपूरतितरां कान्तिमापत्स्यते वे

पहेणेन स्फुरितरूपिना गोपवेशस्य त्रिणोः ॥ १५ ॥

पुनर्मेघ प्रलोभयन्नाह । हे मेघ, पुरस्तादप्रमः दिशि एतत् प्रत्यक्षं दृश्यमान धनुःखण्ड प्रमरति इच्छायापराकल उदयते । कस्य आखण्डलस्य हेमेन्द्रस्य । कस्मात् धन्मीकाप्रात् । पिपीलिसोत्थानखण्डप्रान्तान् इन्द्रस्य धनुः किल धन्मीकान्त-यन्मियन्तुममूहैः कृतात्ममुपयते । कथमुत धनुः । प्रेक्ष्य दर्शनीयं अरलोचनयोगं । रत्नच्छायाज्यतिरकर इव नागार्णवरत्नकान्तिमपहः मिगण इव एतदस्ति । येन धनुषा हे नय श्यामं वपुः अतितरां अनिशयिन-कान्ति गोमां आप-रस्यते प्राप्स्यते । चेनेन स्फुरितरूपिना जलमिश्र-प्रकाशित-कान्तिना पहेण मयूरपिच्छेन गोपवेशस्य गोपवेशवारिणः त्रिणोः श्रीकृष्णस्य मेघस्यान पपुरिष ।

हे मेघ, धनुराद्यारूपेण त्रिचिरत्नानां कान्तिमस्मिन्मयूरपिच्छैः शुक्तिनेन सुदृष्टेन त्रिणोः श्रीकृष्णस्य श्यामं वपुः अतितरां अनिशयेन कान्तिं धारयति । तथा रत्नच्छायाज्यतिरकरः रत्नानां छायाणां कान्तिना रज्ज्वतिरकरः मिगण इव प्रेक्ष्य दर्शनीयं आखण्डलस्य इन्द्रस्य धनुःखण्ड धनुःपराकलं अपोद्गत धनुः धन्मीकामान् राकटाया अममागान् प्रमरति निमरति च्छरति । येन इन्द्रधनुषा धनुःममर्गेण ते नय श्याम वपुः अतितरां अग्न्या कान्ति गोमां आप-रस्यते प्राप्स्यते ॥ १५ ॥

A fragment of Indra's bow, as charming to look at as the combination of the lustres of gems, rises yonder from the top of the ant-hill. Your black body will be receiving an added splendour thereby, as that of Vishnu in the garb of a shepherd attains from a glittering peacock feather.

(O cloud ! your dark body will be rendered excessively charming by that Indra's rain-bow which has begun to rise in your front from the top of an ant-hill, combining as it does different hues white, red, yellow, blue, green etc. of rubies, diamonds, emeralds, sapphires and other gems

in the same way as the black body of Shri Krishna, dressed as a shepherd, has its charm enhanced by a crest studded with a brilliant peacock-feather.) 15.

त्वय्यायत्तं कृषिफलमिति भ्रूविकारानभिज्ञैः

प्रीतिस्निग्धैर्जनपदवधूलोचनैः पीयमानः ।

सद्यःसीरोत्कण्ठसुरभिक्षेत्रमारुह्य मालं

किञ्चित् पश्चाद् व्रजलघुगतिर्भूय एवोत्तरेण ॥१६॥

इदानीं मन्दर्यं पथि प्रस्थितस्य न चेचलं शोभालाम एव विषयोपभोगोऽपि मरिष्यतीत्याह । हे मेघ, त्वं भूयः पुनरपि उत्तरेण व्रजं गच्छ । वृत्तः शीघ्रगतिः त्वं लघुगतिर्भूत्वा व्रज । कस्मात् जनपदवधूलोचनैः पीयमानः सादरायलोक्यमानमुच्यते । ततो ग्राम्यस्त्रीनेत्रैः पीयमानः सादरं अवलोक्यमानः ग्राम्यत्वाद् भ्रूललासाचतुरैः । पुनः कथं भूतैः प्रीतिस्निग्धैः स्नेहाह्वैः । ननु तासां मयि विषये कथं प्रीतिः स्यादित्याह । यतः कारणात् कृषिफलं त्वय्यायत्तं त्वदधीनं ताः पुनः कृषिजीविन्यः । मालं क्षेत्रस्य उत्तरप्रदेशं दूरो इति लौकिके ॥ आरुह्य । कथंभूत मालं सद्यः सीरोत्कण्ठसुरभिक्षेत्रं सद्यस्तत्कालं सीरेण हलेन यत् उन्वपत्, खेत्तन तेन सुरभीणि सुगन्धीनि क्षेत्राणि यस्मिन् सत् तथा । तयागमनेन प्रीतियुक्ता अतएव स्निग्धा नैत्रविकारानभिज्ञा या ग्राम्यवस्त्राभिः अवलोक्यमानः अतएव त्वं किञ्चित् अल्पसमयं लघुगतिर्भूया पश्चात् उत्तरेण उत्तरदिशि व्रजं ।

हे मित्र मेघ, कृषिफलं ग्राम्याण्युत्पत्तिरूपं त्वयि आयत्तं तवाधीनमस्ति इति अतः तयागमनेन हृष्टैः । सद्यः सीरोत्कण्ठसुरभिक्षेत्रं अल्पसमयात्पूर्वमेव सीरेण हलेन कण्ठं खेत्तनं कृत्वा खेत्तनत्रिधा तेन सुरभीणि सुगन्धयुक्तानि क्षेत्राणि यस्मिन् सत् एतादृशं मालं क्षेत्राणां यः उत्तरप्रदेशः दूरो नाम्नाख्यातभागः तं आरुह्य भ्रूविकारेण अनभिज्ञैः प्रीत्या स्नेहयुक्तैः जनपदजना ग्राम्यप्रदेशजानां वधूनां लोचनैः पीयमानः स्याः तदा त्वं किञ्चित् लघुगतिः अल्पवेगो भूत्वा पश्चात् पुनरेव उत्तरेण उत्तरदिशि व्रजं गच्छ ॥ १६ ॥

Gazed at by village women with eyes full of affection and ignorant of the flirtatious movements of the eye-brows, since the fruit of agriculture depends upon you; proceed a bit slowly to the west ascending the Mala, where the fields emit fragrance owing to recent ploughing operations, and

then pursue again your course northwards with a swifter pace.

(O friend ! reward from agricultural labour rests upon you Hence when you will be going high up in the sky, village women evincing affection for you and ignorant of the amorous movements of the eye-lashes will stand on a raised part in their fields, giving out fragrance on account of recent ploughing and will observe you to their satisfaction Relax a bit your gait then and continue your flight northwards) 16

त्वामासारप्रशमितवनोपप्लव्यं साधु मूर्ध्ना
वक्ष्यत्यध्वभ्रमपरिगतं सन्निभोनाम्रकूटः ।

न क्षुद्रोऽपि प्रथममुक्तापेक्षया संश्रयाय

प्राप्ते मित्रे भवति विमुखः किंपुनर्यस्तथोद्यैः ॥१७॥

इदानीं यत्पूर्वं इकं रिक्तं तिस्रः शिखरिणु पदं न्यस्य गन्तासि तत्प्रति-
पादयन्नाह । त्वामिति । हे मेघ, आनृष्टाभिधानः अचलः साधु सम्यक् यथा
भवति एवं त्वां मूर्ध्ना मस्तकेन वक्ष्यति धारयिष्यति । तं त्वां अध्वभ्रमपरिगतं
मार्गच्छेदक्याप्त । अपरं कथमूत आसारप्रशमितवनोपप्लवं आसारेण वेगवशा
यत्वेन प्रशमितः स्फोटितः वनोपप्लव्यं दायाग्रे वरलनक्षमः काननोपप्लवो येन
एतादृशः त्वा । यतः कारणात् क्षुद्रोऽपि अरिचनोऽपि लघुरपि संश्रयाय आश्रयाय
मित्रे प्राप्ते सति समायाते नति विमुखो न भवति पराङ्मुखो न जायते । किं
पुनः कथ्यते यस्तथा तेन प्रकारेण आनृष्टसदृशः पूर्वोपकारस्मरणेन संश्रयाय
प्राप्ते मित्रे विमुखः कथं भवेत् कदापि न स्यात् । 'आपदि येनोपप्लव्यं येन च
हंसतं वशासु विपमामु । उपप्लव्यं तयो' पुनरपि तं कुलजातं नरं मन्ये ।

हे मेघ, नानुमान् वक्ष्यति शिखरिणुत्तो आम्रकूटाख्यपरंतः पूर्वं आसारैः वर्षा-
धाराभिः प्रशमितः आम्रकूटनिकटवर्तिवनानां उपप्लव्यं दायाग्रे येन तं वक्ष्य-
ति त्वा अध्वभ्रमेण परिगतं व्याप्तं ज्ञात्वा साधु सुस्नेहं मूर्ध्ना स्वमस्तकेन
वक्ष्यति धारयिष्यति । क्षुद्रः निर्धनः अपि प्रथमं पूर्वं कृतः मुहूर्तः उपकारः तस्य
अपेक्षया स्मरणेन, संश्रयाय रिश्रांत्यै मित्रे प्राप्ते सति विमुखः पराङ्मुखः न
भवति पुनः तदि यः उद्यै भवान् ममर्थोऽस्ति सः तच्चा रिश्रांत्यै मित्रे प्राप्ते सति
किं विमुखः भवति कदापि न भवेदिति ॥ १७ ॥

Fatigued as you will be by the journey, Mount Amra-

kuta will thankfully bear you on its summit, as you have extinguished the forest-conflagration thereon by your showers. Taking into consideration previous obligations, even an insignificant person does not turn away his face, when a friend approaches for shelter. What then to say of one who is so high ?

(Proceeding further, O friend ! you will come across Mount Amrakut with high peaks. Knowing you to be fatigued by your flight in the sky, it will offer you rest on its lofty summit. The reason thereof is the obligation rendered unto him by you, when you have extinguished the wild-fire raging in the forest around by your incessant showers. Even a low person joyfully receives a friend, when he seeks refuge, considering his previous favours. Will then one with high thoughts, a noble mind and a pleasing temperament shrink from according a hearty reception to a friend at his place ? Nay.) 17.

अध्वकलान्तं श्रमपरिगतं सानुमानाग्रकूट-

स्तुगेन त्वां जलद शिरसा धारयिष्यत्यवश्यम् ।

आसारेण त्वमपि शमयेस्तस्य नैदाघमग्निं

सद्भावाद्रः फलति नचिरेणोपकारो महत्सु ॥१८॥

हे मेघ, सानुमानाग्रकूटमिषानोऽचलः त्वां अवश्य निश्चिनं शिरसा मस्तकेन धरयिष्यति । कथंभूतेन शिरसा तुगेन चक्षैस्तरुण प्रभायेन वा । कथंभूतं त्वां अध्वकलान्तं मार्गेण प्रिकल । पुनः श्रमपरिगतं मार्गचलनश्रमेण व्याघ्र श्रमितं । त्वमपि तस्य नैदाघं अग्निं निदाघकालोद्भूतं दायानलरूपमग्निं अग्निमदृशं तीव्रं तापं शमयेः निर्यापयेः । यत्कारणान्महत्सु रिपये योऽस्मी उपकारः सः चिरेण न फलति किन्तु नचिरेण तत्कालमेव फलति । कथंभूतः उपकारः सद्भावाद्रः शोभनभावेनाद्रः मरमः स्नेहयुक्तः ।

हे जलद मेघ, मानुमान् उग्रशिखरवान् छात्रकूटः । अध्वकलान्त मार्गप्रिकलं श्रमपरिगत मार्गाश्रमणेन श्रमितं त्वां तुगेन उघेन शिरसा मस्तकेन शिरसेन अवश्यं धारयिष्यति । त्वमपि तदुपकारफलरूपेण तस्य नैदाघं निदाघप्रोद्भूतं कालजं तीव्रं अग्निं तीव्रं मूर्धतापं आसारेण शमयेः शान्तं करिष्यसि ।

यतः महत्सु समर्थेषु कृतः सद्भावार्द्रः सद्भावः स्नेहपरिप्लुतः उपकारः नचिरेण
सत्कालमेव फलति ॥ १८ ॥

O Cloud ! Mount Amrakuta will certainly bear you, fatigued and under the stress of a long journey, on its high summit. You too should quench its summer-fire by your shower. The good rendered unto great persons with a sincere heart bears fruit immediately.

(O Friend ! Mount Amrakuta has a fame to appreciate and reward the obligation done unto it. When it will see you exhausted by journey and uneasy, it will afford you rest on its high peak. You too should extinguish its conflagration caused by the excessive heat of summer by your heavy rains. Obligation done to great persons sincerely and with affection brings immediate reward.) 18.

छन्नोपान्तः परिणतफलद्योतिभिः काननाम्र-
स्त्वप्यारूढे शिखरमचलः स्निग्धवेणीसवर्णे ।

नूनं यास्यस्यमरमिधुनप्रेक्षणीयामवस्थां

मध्ये श्यामः स्तन इव भुवः शेषविस्तारपाण्डुः ॥ १९ ॥

न येवलं प्रत्युपकारापेक्षया त्वां शिरसा धारयिष्यति किंतु भवदाग्रय-
ज्ञेन न शोभां अपि लप्स्यते इति दर्शयन्नाह । छन्नेनि० । हे मेघ,
नालुमान् आघ्रट्टामिधानोऽचलो नूनं निश्चितं अमरमिधुनप्रेक्षणीयां देवदं-
पतीयुगलदर्शनीयां दशां अवस्थां यास्यति धारयिष्यति । क सति त्वयि
आघ्रट्टस्य शिखरं शृंगं आरूढे आश्रिते सति । कथंभूते त्वयि स्निग्धवेणी-
सवर्णे नवयुगलाः कान्तियुक्तदृष्ट्यक्वरीसमानवर्णे भुवः प्रथिव्याः स्तन इव ।
कथंभूतः स्तनः मध्ये श्यामः घूर्चुनप्रदेशकृष्णः । अपरं कथंभूतः । शेष-
विस्तारपाण्डुः शेषः अवशिष्टः पर्यंतस्य परितः विस्तारः परिणाहः पाण्डुः गौरः
यस्यासीत् । किंभूतोऽचलः छन्नोपान्तः आच्छादितपर्यन्तः । कैः काननाम्रैः
वनसहकारपृष्ठैः । कथंभूतैः तैः परिणतफलद्योतिभिः परिणतानि पञ्चानि
अवष्टव पाण्डुवर्णानि पिंगलवर्णानि यानि फलानि तैः द्योतिभिः द्योतनशीलैः ।

हे मेघ, परिणतानां पक्वानां फलानां द्योतिभिः रत्नपीतपाण्डुप्रभाकांति
शोभायुक्तैः काननाम्रैः पर्वतस्य परितः चेष्टितानि काननानि तेषां आम्रैः

आम्रवने अचल आम्रकूटपर्वत, स्निग्धा कौशेयवस्त्रसदृशा मृद्री स्नेह-
तैलाक्ता या युव-या चेणी तत्समानकृष्णवर्णे त्वयि शिखरोपरि आरुढे सति
मध्ये श्यामं पक्कफलनम्राम्रवृक्षाणां परिवृतैर्वनैः परितः पीतपाङ्गुवातिभिः
राच्छादितत्वात् सुखं स्तन इव आम्रकूटपर्वतः अमरमिथुनैः देवदम्पतीभिः
प्रेक्षणीया दर्शनीया अस्य स्थितिः यास्यति प्राप्स्यति । स्त्रियः स्तनं मध्ये
श्यामं परितः गौरत्वात् समानोपमा ॥ १६ ॥

When you, having the colour of an oiled braid of hair, will rest on its peak, the mountain, whose sides are covered up with wild mango-trees glistening with ripe fruit and which appears like the Earth's nipple, black in the centre and yellowish-white on the remaining surface, will indeed assume a condition worthy of observation by celestial couples.

(O friend ! when you will rest on Mount Amrakuta, you will be obliged by it but it too will add to the beauty of that mountain. A woman's breast is dark in the centre and white all around. When you, coloured black like the hair braid of a woman, have ascended its summit, Mount Amrakuta covered all over with mango trees shining with ripe fruits, will appear beautiful like the Earth's breast, black at the centre and yellowish white around. Heavenly couples then sporting on that mountain will gaze at its beauty with pleasure and surprise) 19

स्थित्वा तस्मिन् वनचरवधूक्तकुजे मुहूर्तं
तोयोत्सर्गाद् द्रुततरगतिस्तत्परं वर्त्म तीर्णः ।

रेवा द्रक्ष्यस्युपलपिमे विन्ध्यपादे विशीर्णां

भक्तिच्छेदैरिव निरचितां भूतिमंगे गजस्य ॥ २० ॥

इत्यानी प्रशस्तवस्तुदर्शनमस्योपदिशन्नाह स्थित्वयि । हे मेघ नलघर, त्वं
रेवा नर्मदा द्रक्ष्यसि । किं कृत्वा तस्मिन्नाम्रकूटं मुहूर्तं अल्पममयं स्थित्वा
तोयस्य पदस्य त्यागात् द्रुततरगतिं त्वरितगमः । तत्परं तत् आश्रित्वा
परं अगमामि यमं मार्गं तीर्णं अतिशान्तं मम् । ततो रेवा द्रक्ष्यसि इति ।
कीदृशा ता रेवा विन्ध्यस्य प्रसिद्धिशिरारिणः पादे प्रत्येव परतः विशीर्णां

इतस्ततः भिन्नप्रवाहां कीदृशो विन्ध्यपादे उपलविषमे शिखापापाणादिभिः उच्च-
नीचप्रदेशरूपे । भत्तिच्छेदैः रचनाप्रकारैः विरचितां भूतिं श्वेतपट्टरूपं चित्रणं
अंगे गजस्य कुजरस्य । किंविशिष्टे वनचरवध्यः विरातकान्ताः ताभिः मुक्ता
सुरतस्त्राणीकृताः कुञ्जलतामिदित्तप्रदेशा यस्मिस्तस्मिन् ।

हे मित्र मेघ, वनचराणां वनवासिनां वधूमिः स्त्रीभिः मुक्ताः कुंजा लता-
मंडपाः यस्मिन् एतादृशे तस्मिन् आम्रकूटपर्वते सुहृत् अल्पसमयं ह्यित्या
विद्यम्य तोयोत्सर्गोत् जलवर्षणात् लघुकायत्वेन द्रुततरगतिः अतएव तत्पर
आम्रकूटात् अग्रगामि यत्नं मार्गं तीर्णं अतिक्रान्तः सन् उपलविषमे उच्च-
नीचपापाणैः उच्चनीचप्रदेशरूपे विन्ध्यपर्वतस्य पादे मूले विरीणां इतस्ततः
विशेषप्रवाहैः भिन्ना रेवा नमदा द्रव्यसि । गजस्यांगे भत्तिच्छेदैः चित्रणरूपा
रचना तस्याः छेदैः भिन्नभिन्नप्रकारैः विरचितां चित्रितां भूतिं श्वेतपट्टरूपिणीं
शोभा इव त्रिपमविध्याचलतटे विरीणां नर्मदा द्रव्यसि ॥ २० ॥

Staying awhile on it, whose bowers are enjoyed in by
the wives of foresters, and proceeding further along the
track beyond it more speedily owing to the discharge of
water, you will see Reva, shattered into rivulets at the foot
of the Vindhya, rugged with stones and appearing like
coloured figures with painted streaks on the body of an
elephant

(O Cloud ! rest for a short time on that Mount Amra-
Luta, whose bowers of creepers are sported in by women of
forest tribes, and proceed further. You will now be able to
travel at a swifter pace, because after the discharge of
rains your body will be lighter in weight. Going ahead, you
will come to see the river Narmada flowing in a zigzag
way at the base of the Vindhya rugged with stones, and
looking like the variegated painting adorned with white
stripes on the body of an elephant) 20

तस्यास्तिकैर्वनमदमजैर्वासितं वान्तवृष्टि-

जम्बूकुञ्जप्रतिहतरयं तोयमादाय गच्छेः ।

अन्तःसारं धनं तुल्यितुं नानिलः शक्यति त्वां

रिक्तः सर्वो भवति हि लघुः पूर्णता गौरवाय ॥ २१ ॥

तोयत्यागेन लघुमूतस्यास्य पथि पथ्योपदेशार्थमाह तस्या इति । हे घन, हे मेघ, तोयं जलं गृहीत्वा अमृतो गच्छेः । तस्याः नर्मदायाः संबन्धि कीदृशं तोयं काननकरिमदैर्वासितं सुरमितं अमुना विन्ध्याद्रेहस्याश्रयत्वमुक्तं । कीदृशीः वनमदगजैः तिक्तैः तिक्तस्वादुर्यो मदः तद्युक्तैः । कीदृक्तोयं जम्बूकुञ्जप्रतिहततरयं जम्बूवृक्षजालैः प्रतिहतः रयः वेगः यस्मिन् तत् । किलक्षणः त्वं वान्तवृष्टि कृत-तोयत्यागः जम्बूकुञ्जप्रतिहततरयं अनेन प्रवाहस्यिरत्वकथनं । यस्मात् अतिवेगेन बहतः पयः पातुं भवान्न शक्यति न प्रभविष्यति । विहितवमनादिशुद्धानां रिक्तकोष्ठत्वेन निःसारं शरीरं मरुद्भिर्भवति एतदर्थान्तरन्यासेन निरूपयति । हि अस्मात् यः कोऽपि रिक्तः क्षीणविषयः स लघुः अनादरणीयः स्यात् पूर्णता समृद्धिः निधृतत्वं गौरवाय आदराय भवति । अन्यार्थे वमनविरेचनादिभिः शुद्धो मनुष्यः लघुः लघुकायः आरोग्ययुक्तः भवति ततः परं पूर्णता भोजनादिकं गौरवाय तुष्टिपुष्टयर्थं भवति ।

हे घन मेघ, त्वं उपर्युक्तप्रकारेण जलवर्षाहरणेन असह्य घातवृष्टिः कृतवर्षः कृतजलवमनः अर्थात् गरिष्ठजलं त्यक्त्वा पश्चात् त्वं घनमदगजैः विषयवनानां मद्युक्तः ये गजाः तैः कृतजलस्नानेन जलप्रीडया वा तिक्तस्वादु-कढ्या-रसवजातं मदैर्वासितं सुरमितं । पुनः तटप्रदेशसंस्थैः जम्बूवृक्षाणां कुञ्जैः समूहैः जम्बूलताभिर्वा प्रतिहतः स्थगितः अवरुद्धः रयः वेगः यस्य तत् एतादृश नर्मदायाः तोयं आश्रय पीत्वा पश्चाद् गच्छेः गमिष्यसि । अन्तःसारं गरिष्ठजलनिभृतं त्वां तुलपितुं धारयितुं अनिलः वायुः न शक्यति न समर्थो भविष्यति । अतः गजमदरूपीपथरूपेण नर्मदायाः जलेन पुनः पूर्णता वयं गौरवाय आरोग्याय भविष्यति तेन त्वं मत्तः मार्गातिक्रमणं करिष्यमि ॥ २१ ॥

Having poured out showers of rains, and taking her waters scented with the pungent rut of wild elephants, and course obstructed by thickets of Jambu trees, you should move ahead. O Cloud ! the wind will not now be able to carry you, inside heavy with water. Every thing, when empty, becomes light; fullness contributes to heaviness.

(O Friend ! you will have vomitted out your heavy water by showering rains Hence drink some Narmada water rendered fragrant by bitter ichor of wild elephants bathing therein and whose current is impeded by groves of Jambu trees, before you continue your journey. The wind can not now carry you, heavy with water. Deprived

of weight, everything becomes light; but when something goes in by way of food and drink, it imparts strength and stimulation. In other words, laxatives drive away refuse from intestines through vomiting or stools. Any light food or drink taken thereafter contributes to freshness, delight and vigour.) 21

नीपं दृष्ट्वा हरितकपिशं केसरैर्यरुढै-

राधिर्भूतप्रथममुकुलाः कन्दलीथानुकच्छम् ।

दग्धारण्येष्वधिकसुरमिं गन्धमाग्राय चोर्व्याः

सारंगास्ते जललवमुचः सूचयिष्यन्ति मार्गम् ॥२२॥

नीपमिति । सारगाश्चानकाः जललवमुचस्ते तव मार्गमध्वानं सूचयिष्यन्ति । ते हि दग्धपित्तप्रथमोदविन्दून् आदिस्त्वः समुत्सुकाः पुरः प्रधावन्ति । ततो मार्गसूचकाः । तेषां मार्गः मेघागमनं कुत इति सूचयति । नीपं दृष्ट्वा कदम्ब-
हृत्सुममालोक्ष्य, कीदृशं तम् । हरितकपिशं नीलपीतं कैः केसरैः विजलकैः
मन्त्रन्द्युक्तैः अर्धरुढैः समुद्गतैः ततः जलधरागमने समुल्लसति । न केवलं
तदेव कन्दलीश्च वटलीरपि । किं भूताः कन्दलीः अर्धाः आधिर्भूतप्रथममुकुलाः
सजातनूतनपोटकाः कः अनुच्छद । कच्छ तटं अनु लक्ष्मीकृत्य निहान्तरमपि
निरुपयति । च पुनः उर्व्याः प्रध्याः गन्ध आमोर्द आग्राय सिंचित्वा पृच्छ्याः
गन्धः स्वामाधिक एव वर्षाञ्जलकणमिकायाः पुनर्भूषणं भवतीति युक्तं । श्रीम-
ल्लुष्टेऽन्यत्रनेषु अधिषं सुगन्ध । सार मनोहरं गायन्ति इति सारङ्गाश्चातका
धृष्टा वा । नीपं दृष्ट्वा सरः सरोवरं गच्छन्तीति सारङ्गा मृगाः । कदलीश्चाव-
लोक्य सारं सलिलं गच्छन्तीति सारङ्गा गजाः । ते तव मार्गं सूचयिष्यन्ति ।

इं मेघ, जललवमुचः जलविन्दुवर्षिणः ते तव मार्गं सारङ्गाश्चातकाः सूच-
यिष्यन्ति । त्वन्कृतवृष्टेः विन्दून् आदिस्त्वः पुरः प्रधावन्ति अनेन मार्गदर्शनं
भवति । पुनः मार्गसूचकान् विवेचयति । अर्धरुढैः ऊर्ध्वं चतिर्निर्गतैः केसरैः
विजलकैः तदुपरिस्थाः सुगन्धावृष्टाः सारङ्गाः भ्रमराः तैरुच्छादितं अतः हरित-
कपिशणं नीपं दृष्ट्वा । पुनश्च अनुच्छद जलवुक्ष्ताद्योभूयो आधिर्भूतप्रथम-
मुकुलाः बहिर्निर्गता ये मुकुलाः फलपोटकाः तद्वत्यो याः कन्दल्यः वटल्यः ताः
दृष्ट्वा । पुनश्च दग्धारण्येषु दग्धारिण्येषु जलवर्षणेन अधिषं गन्धयान्
यो गन्धः त आग्राय आहृष्टा ये सारङ्गाः हरिणा एते सर्वे ते तुभ्यं अग्रे गमन-
योग्यं मार्गं सूचयिष्यन्तीति ॥ २२ ॥

Seeing the green and brown Kadamba flowers with

half grown filaments and plantain trees manifesting their first buds along the marshes, and smelling the odour of the soil, more fragrant in the burnt up forests, the Sarangas will be pointing out the way for you, showering droplets of water

(O Cloud ! your showers of rain will bring out more fragrance from the ground in the forests The deer smelling this scent, the Chatak birds hovering to catch from the air drops of water poured out by you, the bees flying about in green brown Kadamba trees to smell their half grown filaments and elephants running in haste to eat the plantain trees on water slopes, they all will indicate the path to be pursued by you onward) 22

अम्भोनिन्दुग्रहणरमसाश्चातकान्वीक्षमाणाः

श्रेणीभूताः परिगणनया निदिशन्तो बलाकाः ।

त्वामासाद्य स्तनितसमये मानयिष्यन्ति सिद्धाः

सोत्पण्ठानि प्रियसदृचरीसंभ्रमालिङ्गितानि ॥ २३ ॥

इदानीं मिद्धोपकारकारिणः पयोद प्रलोभयन्नाह अम्भ इति । हे मेघ, सिद्धा प्राप्ताष्टगुणेश्वर्या देवविशेषा त्वा मानयिष्यन्ति पूजयिष्यन्ति । किं कृत्या त्यद्गजितभयन अभीष्ट-बलत्रालिङ्गितानि आसाद्य प्राप्य । किं भूतानि सोत्पण्ठानि अभिलापसहितानि वदा स्तनितसमय गजितसमय । सिद्धा किं कुर्यन्त बलाका निदिशन्त कथयन्त कथा परिगणनया एव-द्वि-त्रि-आदि सङ्ख्या । कथं भूतास्ता श्रेणीभूता पङ्क्तिभूता । सिद्धा किं कुर्याणा चातकान्वीक्षमाणा । कथं भूतान् तान् अम्भाबिन्दुग्रहणरमसान् । सोत्पण्ठसरी-षारोत्सुरान् ।

हे मेघ, अम्भोनिन्दुग्रहणातुरान् चातकान् वीक्ष्यमाणा आश्रयान् पश्यन्त । श्रेणीभूता पङ्क्तिवद्धा बलारा कुञ्जडी परिगणनया एव-द्वि-त्रादिसङ्ख्या निदिशन्त हर्षनैदरायन्त सिद्धा मिद्धपुण्या स्तनितसमय तव गर्भगाफले सोत्पण्ठाणि भयोत्साहसन्तिाणि प्रियसदृचरीणा स्वाद्गन्ता । सिद्धाङ्गनाया त्रालिङ्गितानि आसाद्य प्राप्य त्वा मानयिष्यन्ति तव गजितपारणेनेष सिद्धाङ्ग-नाना सोत्पण्ठालिङ्गितानि चातानि इति इतो तव सम्मानं करिष्यन्ति ॥ २३ ॥

Looking at the Chatakas intent to catch drops of water and pointing at the female cranes, arrayed in rows, by counting them in order, the Siddhas will welcome you on account of getting lustful embraces from their dear wives, perplexed and excited at your thunder

(O Friend ! gazing with wonder at the Chatakas flying in haste to catch the drops of water, and counting one by one the female cranes arranged in rows, the Siddhas will accord you welcome for having embraces from their wives who, struck with fear and wonder at your thunder, will seek straight the resort of their husbands by a close clasp to them.) 23.

उत्पश्यामि द्रुतमपि सखे मत्प्रियार्थे गियासोः

कालक्षेपं ककुमसुरभौ पर्वते पर्वते ते ।

शुक्लापाङ्गैः सजलनयनैः स्वागतीकृत्य केकाः

प्रत्युद्यातः कथमपि भवान् गन्तुमाशु व्यवस्येत् ॥ २४ ॥

इदानीं पर्यतानां रमणीयतामाशोक्य तत्रैव चिरं स्थास्यतीत्याशंक्य स्व-
कार्यविलम्बमाशङ्कमानः ततः प्रयाणाय पयोद प्रार्थयन्नाह उदिति । हे मेघ,
अह ते तव कालक्षेपं कालविलम्ब गिरी गिरी सम्भावयामि । कथम्भूतेऽद्री
ककुमसुरभौ अजुनपुष्पाणां सुगन्धिर्यस्मिस्तत्र । कीदृशस्य ते तव मदशीघ्र-
कार्यार्थे गियासोः जिगमिषोः । अपि अतः वारणात् हे सखे हे मित्र भवान्
कथमपि केनाप्युपायेन गन्तुं आशु शीघ्रं व्यवस्येत् उद्यमं कुर्यात् । कथम्भूतः
सन् । शुक्लापाङ्गैः मयूरैः प्रत्युद्यातः कृताभ्युत्थानः सन् । कथम्भूतैः तैः सजल-
नयनैः निरकालमुद्दर्शनेन वाष्पपूर्वितनेत्रैः । किं कृत्वा । वाण्या केकाः इति
ध्वनिना स्वागतीकृत्य केकारूप स्वागतमुच्चार्य ।

हे सखे मित्र, मत्प्रियार्थे मत्प्रियायाः कार्यार्थं द्रुतं जिगमिषोः अपि तव
पर्वते पर्वते प्रफुल्लितानां ककुमानां अजुनवृक्षाणां सुगन्धे कालक्षेपं क्षपरयामि
कालक्षेपो भविष्यतीति आतुरतया सम्भावयामि । अतः केका इति शब्दैः
सत्कृत्य सजलनयनैः शुक्लापाङ्गैः मयूरैः प्रत्युद्यातः सम्मुखभ्युत्थानः सन्
कथमपि पट्टेनापि तत्स्थानं त्यक्त्वा अग्रे गन्तुं भवान् आशु व्यवस्येत् ।
उद्युक्तः भविष्यतीति याचे ॥ - ४ ॥

O friend ! I expect that though desirous of going quickly

for the sake of my beloved, you will be delayed for a time on each mountain, radiating fragrance of Kakubha flowers Greeted by peacocks with cries of welcome and eyes full of tears, you should, somehow or other, try to go ahead immediately

(O Cloud ! you desire to travel quickly to deliver my message to my wife, but I am inclined to think that some delay will be caused on mountains on the way, entranced as you will be by the fragrance of flowers of Arjun trees, growing on them Peacocks with corners of eyes white and eyes full of tears of joy will stand in your front and welcome you by their cries Despite that, prepare yourself anyhow to proceed further Fragrance or any other enticement should not detain you 24

पाण्डुच्छायोपवनवृतयः केतकैः सूचिमिश्रै-

नीडारम्भैर्गृहपलिभुजामाकुलग्रामचैत्याः ।

त्वग्यासन्ने परिणतफलश्यामजम्बूवनान्ताः

सम्पत्स्यन्ते कतिपयदिनस्थायिहंसा दशार्णाः ॥ २५ ॥

इदानीं दशार्णदेशप्रशसायत्वेन दशार्णदेशान्वर्णयन्नाह । पाण्डुरिति । हे मेघ, दशार्णदेशप्रशेषा ष्वत्रिधा संपत्स्यन्ते । अ सति त्वयि आसन्ने निवटे सति । अथभूता दशार्णा । केतकैः कुसुमैः । अथभूतैः केतकैः सूचिमिश्रैः अथ विफमितैः । पाण्डुच्छायोपवनवृतयः पाण्डुच्छाया इत्यपीत्युक्तघटलच्छाया युक्ता उपरता नगरममीपवर्तिन उद्याना तैः वृतयः आवृता वेष्टिता । पुनः अथभूता दशार्णा आकुलग्रामचैत्याः आकुलानि घ्याग्रानि ग्रामचैत्यानि देव-मवनानि वृत्रप्रशेषा या येषां ते । कैः नीडारम्भैः पारायतादिगृन्पक्षिभिः कृतैः नीडानां मालानां आरम्भैः । वर्षागमना पूर्वं गृहपत्निषु मालारूपं स्वगृहं रचयन्ति । तेषां गृहपत्निषु पारायतादीनां एतेन अदिश्रयनाभिरामताप्रतिपन्नम् । पुनः अथभूता दशार्णाः परिणतफलश्यामजम्बूवनान्ताः परिणतानि परिपक्वानि फलानि तैः परिणतफलैः श्यामा कृष्णा जम्बूवनान्ताः जम्बूवनप्रान्ता येषु त । अतिपयस्विनस्थायिहंसा । विषद्वन्तिनां स्थायिनः स्थितिशीला हंसा येषु ते ।

हे मेघ, त्वयि आसन्ने प्राप्ते सति दशार्णसङ्ख्या प्रदेशा एतादृशा भवि

प्यन्ति । कीटशाः निर्गतसूचिरूपाग्रभागैः चेतकैः चेतकी-चेष्टहापोटकैः पाण्डु-
च्छायोपपन्नवृक्षैः पाण्डुवर्णकान्तियुक्तानि उपवनानि नगरनिषटवर्तिनो ये
उद्यानाः तैः आवृताः । पुनः गृहमल्लिभुजः पारायतचटककाकादिगृहसमीपस्था-
यिनः पक्षिविशेषाः तेषां वर्षागमनकारणात् नीटारम्भैः मालाधिरचनकार्यैः
आकुला व्याप्ता प्रामचैत्याः देवायतनानि वृक्षाश्च येषां ते । पुनः परिणतानि
पक्वानि फलानि यानि श्यामानि तैः पक्ववृक्षफलैः श्यामवर्णवह्निः जम्बूवृक्षैः
युक्ताः उपवनप्रान्ताभागा येषां ते । पुनः वृत्तिपर्ययिनः पर्यन्त स्थायिनः भवन्ति
सीन्द्रयंण स्थितिं धुर्यन्ति नियसन्ति हंसा येषु ते । एतादृशा दशार्णदेशाः तत्र
गमनेन भविष्यन्ति ॥ २५ ॥

At your approach, the Dasharna Country will have its garden fences whitened by Ketaki flowers split up at the ends; the trees or the temples in its villages will be resonant with preparations for building nests by domestic birds; the skirts of its Jambu forests will appear black due to ripe fruits and the swans will make a few days, stay there

(O friend ! going further, you will reach the Dasharna country. Hear what it will appear like at your approach. Its gardens will be hued yellowish-white by the blooming of Kevada pods open at the ends. The trees and the temples in its villages will be flocked by pigeons, sparrows and other domestic birds busy building their nests. Its Jambu forests will be beautified by dark ripe fruits. The swans will like to stay there for a few days.) 25.

तेषां दिक्षु प्रथितविदिद्यालक्षणां राजधानीं

गत्वा सद्यः फलमविकलं कामुकत्वस्य लब्ध्वा ।

तीरोपान्तस्तनितशुभ्रं पास्यसि स्वादु यत्र

सम्भ्रमं मुखमिव पयो वेत्रवत्याथलोमि ॥ २६ ॥

हे मेघ, दिक्षु देशे विदेशे सर्वभूमण्डले प्रथितं प्रख्यातं विदिशा इति लक्षणं नामधेयं यस्यस्तां विदिशानां तेषां दशार्णजनपदानां राजधानीं गत्वा प्राप्य । सद्यः तत्क्षणं कामुकत्वस्य सुखान्तर्गतायाः रतिलम्पटस्य कामिनः

अविकल सम्पूर्णं फलं लप्स्यसे लब्ध्वा च पश्चात् यत्र तव गमनस्थाने वेत्र-
वत्या जलं पास्यतीति । कथम्भूतं जलं तीरोपान्तस्तनितसुभगं तीरोपान्ते
नदीतटस्य प्रान्ते कण्ठे-काँठे इति लोके । प्रतिक्षणं जायमाना ये रलरलेति
शब्दाः तैः सुभगं सुन्दरं मनोज्ञं स्वादु मिष्टं मधुरं, चलोर्मिं प्रतिक्षणं चलाः
चपलाः कल्लोलाः ऊर्मयः तरङ्गाः यस्मिन् तत् एतादृशं वेत्रवतीसंज्ञाया नद्याः
पयः जलं पास्यसि । कथमिव राभ्रभङ्गं यथा कश्चित् कामी, वेत्रः कन्दुकः
क्रीडायष्टिः तद्वत्याः कामिन्याः सभ्रभङ्गं भ्रुकुटिभङ्गयुक्तं स्वनितैः तत्कालोचित-
शब्दैः सुभगं मनोहरं स्वादु मधुरं सुखं पिबन् कामुकवदस्य कामिजनोपभोग्य-
विलासितायाः फलं लभते तद्वत् ॥ २६ ॥

Reaching its capital named Vidisha, well reputed all
the quarters over, you will readily realise even the most
fervent desire of a lover; you will be drinking there the
sweet water, flowing with a gurgling sound at the banks of
the Vetravati, restless with waves, appearing as it were a
frowning face.

(O Cloud ! Vidisha, the Capital of Dasharna, is famous
throughout the world Reaching it, you will accomplish
the most cherished desire of a lover, as you will drink there
the sweet water of the Vetravati, flowing with a gurgling
sound at the banks with waves surging inside, like a lover
kissing the frowning face of a youthful woman, wielding
a wand in her hand to play the ball with cajoling words,
befitting the occasion, being then uttered. 26

नीचैराख्यं गिरिमधिगतेस्तत्र त्रिशामहेतो-

स्त्वत्संपर्कात्पुलकितमिव प्रौढपुष्पैः कदम्बैः ।

यः पण्यस्त्रीरतिपरिमलोद्गारिमिनांगराणा-

मुदामानि ग्रथयति शिलावेदमभिर्योनिनानि ॥ २७ ॥

इदानीं विदिशाराजधान्यां पार्श्वे पादरे वर्तमानायाः वेत्रवत्याः जलपानात्पूर्यं
पश्चाच्च त्रिशान्तिः कः मल्लेति उपस्थितप्रश्नस्योत्तरं कथयति नीचैरिति ।

हे मेघ, तत्र विदिशाख्यराजधान्यां त्वत्संपर्कान् त्वत्प्रगमात् प्रौढपुष्पैः
वृक्षमुमैः अपिरतिरुचिमितैः पुष्पयुक्तैः कदम्बवृक्षैः पुलकितं इव मजातरोमाच-

पुष्पमिव नीचैः आल्यं नीचनामानं नीचा पर्वत इति प्रसिद्धं गिरि पर्वतं विश्रामहेतोः विग्रान्त्यर्थं मार्गश्रमपनयनार्थं अधिवसेः आश्रयेथाः रात्रिवासे कुरुव । यो नीचैः नामा गिरिः पण्यस्त्रीरतिपरिमलोद्गारिभिः पण्यस्त्रियः पण्यांगनाः चारांगनाः ताभिः सह कृता या रत्यः ताभिरुत्पन्नः सुरतसंमर्दोद्भवो यः परिमलः तं उद्गारिभिः आविष्टुर्वन्दुभिः शिलावेदमभिः शिलाभिः प्रस्तरैः बद्धैः पर्वतोपरि रचितैः वेदमयिर्बन्धनैः नागराणां पौरजनानां उद्दामानि उत्कटानि यौवनानि प्रथयति प्रकटयति ॥ २७ ॥

You should stay there for rest on a mountain called Nichaih, which experiences horripilation at your touch, in the form of Kadamba trees with full-blown flowers. The stony mansions on it—redolent of the sweet perfumes used by prostitutes when sporting—proclaim the unbridled youth of the city dwellers.

(O Cloud ! there is a mountain named Nichaih near Vidisha, the capital. At your approach, it will appear delighted and horripilated with Kadamba trees in full bloom. You take rest on that mountain for some time. Mansions built with stones on that mountain, emitting the fragrance of perfumes used by harlots during sexual enjoyment, disclose the youthful passions of the townsmen.) 27.

विधान्तः सन् ब्रज नवनदीतीरजातानि सिञ्चन्

उद्यानानां नवजलकर्णैर्युधिकाजालकानि ।

गण्डस्वेदापनयनरुजाक्लान्तकर्णोत्पलानां

छायादानात् धुणपरिचितः पुष्पलाश्रीमुखानाम् ॥ २८ ॥

हे मेघ, तत्र नीचगिरौ विघातः विगतश्रमः सन् विश्रांत्यनन्तरं ब्रज भ्रमते यावत् । किं कुर्वन् नवनदीतीरजातानि नवानि अल्पकालोद्भवानि नदीनां तीरेषु जातानि उत्पन्नानि वृक्षादीनि नवजलकर्णैः नवजलचिन्दुभिः पर्णभिः निषन् । तथैव मार्गे आश्रयार्थं उद्यानानां युधिकाजालकानि युधिका-मंशकाः सुगन्धिपुष्पवन्त्यः तासां जालकानि समूहान् मण्डपीरूपेण व्यवस्थितान् सिञ्चन् । तथैव गण्डयोः बह्व्योः कपोलयोः स्वेदस्य सूक्ष्मापे पुष्पा-वचयश्रमेण जातस्य स्वेदस्य अपनयनेन प्रमाजनेन मुहुः लुब्धनेन स्फोटनेन जाता या पीडा स्यात् कृतांति स्नानानि कर्णोत्पलानि कर्णपरिहितकमल-

पुष्पाकारभूषणानि येषां ते तेषाम् । एतादृशानां पुष्पलावीमुखानां पुष्पावचा-
यिकाः मालिनीरुद्रियः मालिपल्लवः तासां मुखानां छायादानात् क्षणपरिचित-
मुहूर्तमुपलक्षितः सन् पश्चात् अमृतो ब्रज गच्छ ॥ २८ ॥

Having taken rest, proceed further sprinkling with drops of fresh water the showers of Jasmine creepers in the gardens and other plants grown up recently on the river banks; and acquainting yourself for a while, by providing shade, with the faces of flower-plucking women, whose ear-lotuses have faded on account of the trouble to wipe off the perspiration on their cheeks.

(O Cloud ! go ahead after taking a short rest on that Nicha Mountain On the way, sprinkle your fresh water on the grass etc. freshly grown up on river banks Also wetten with your new water the bowers of Jasmine creepers growing in the gardens on your route. By affording shade to their faces, also evince contact for a time with female gardeners, who have come to pluck flowers in the heat of the sun and whose ear-lotuses have been rendered dirty by constantly wiping off the sweat on their cheeks) 28.

यक्रः पन्था यदपि भवतः प्रस्थितस्योत्तरस्यां

सौधोत्संगप्रणयविमुखो मा स्म भूरुज्जयिन्याः ।

विद्युद्दामस्फुरितचकितैस्तत्र पौराङ्गनानां

लोलापांगैर्यदि न रमसे लोचनैर्वचितोसि ॥ २९ ॥

इदानीं धर्मकामार्थसाधनाय उज्जयिन्या गमनं प्रति मेघं प्रवर्तयन्नाह यक्र इति ।

हे मेघ, उत्तरस्यां उत्तरदिशि प्रस्थितस्य भवतः यदपि यद्यपि पन्था मार्गः यक्रः कुटिल भवति तथापि यक्रमार्गं स्वीकृत्यापि उज्जयिन्याः सौधो-
त्संगप्रणयविमुखः मा स्म भूः सौधानां अत्युच्चप्रामादानां उत्संगाः उपरिभागाः
आकाशिकाः अगशीति प्रसिद्धाः तेषां प्रणयः मिलनोद्भूतः स्नेहः तद्विमुखः
पराद्मुखः मा भूयाः । अर्यान् निरिशिरममाः उत्तंगाः तथ प्रियांतिश्रमा
ये धनलग्नाः तेषां उत्संगैः अगशीभिः नित्यं तव गमनागमनेन परिचयान्
परस्परं निषण्णो यः प्रणयः स्नेहः तस्य विमुखः मा भूयाः सौधोत्संगान्

मिलित्वा जयन्तेति कृत्वा गच्छे । तत्र उपर्युक्तसौधोत्संगेषु उपरिभागेषु
रममाणानां पौराणानां उज्जयिनीयुवतीनां विद्युद्दामस्फुरितचकितैः विद्युद्दामां
विद्युद्गङ्गाणां स्फुरितैः स्फुरणैश्चकितैः तत्र गमनप्रकाशिका या वव विद्युद्गङ्गा
तस्या स्फुरणेन भगवत्योन्मादादिभाम्युक्तैः अतएव लोलापाङ्गैः लोलाः
चपला नचला ये अपाङ्गाः पर्यताः कटाक्षाः येषु तैः पतादरैः लोचनैः नेत्रैः
यदि न रमने तदि न्य वञ्चितोमि निष्फलजन्मासि इति गन्वे ॥ २६ ॥

For you travelling towards the north, the path may be circuitous; yet do not fail to amuse yourself on the palace-galleries of Ujjayiri; you will be deceiving yourself if you are not charmed there by the eyes of city-damsels having unsteady corners and dazzled by the flashes of lightning streaks.

(O Cloud ! you have to travel to the north. Hence your road will be a little circuitous Still however adopt it and do not fail to see the city of Ujjain. Take delight for a while on the balconies and galleries of its lofty palatial buildings You have not to let go your contact with these high mansions as they are places to afford you rest on the way I will think it to be a mistake on your part if you will leave Ujjain without sporting with the eyes of its young women enjoying on high terraces The side glances from the unsteady corners of their eyes, startled by lightning flashes indicating your approach, must surely be availed of by you.) 29.

वीचिधोमस्तनितविहगश्रेणिकाचीगुणायाः

सम्पन्त्याः स्खलितसुभगं दक्षितार्तनाभेः ।

निर्विन्ध्यायाः पथि मय रसाम्यन्तरं सन्निपत्य

स्त्रीणामाद्यं प्रणयवचनं विभ्रमो हि प्रियेषु ॥ ३० ॥

इदानीं उज्जयिनीं त्यक्त्वा अमृत-प्रचलितस्य मेघस्य मार्गे आगतवत्याः
नद्याः मयोगप्राप्तिरूपसम्बन्धेन मेघं प्रलोभयन्नाह वीचि इति ।

हे मित्र, निर्विन्ध्या नाम नद्याः पथि निर्विन्ध्यां प्रति गतवति मार्गे भव

गच्छ । वीचिक्षोभस्तनितविहगश्रेणिकांचीगुणाय वीचीना तरगाणा वल्लोलाना
य क्षोभ इतस्तत् प्रपात प्रसर्पण तेन स्तनिता शब्दिता ये पक्षिण तेषा
श्रेणि पक्ति सैव कांचीगुण मेखलाबन्धन यस्या सा तस्या । स्फूर्तिमुभग
उपरिभागात्पाषाणोपरि प्रपातेन मुभग मनोहर यथा स्यात् तथा मसपन्त्या
गच्छन्त्या दर्शितावर्तनाभे दर्शिता प्रकटिता आवर्त जलाना भ्रम जलाना
वेगेन यो भ्रम चक्रबुडलसमानाकार विभ्रम विलास स एव नाभिर्यस्या
सा तस्या निर्विन्ध्याया निर्विन्ध्यानामनद्या विन्ध्यपर्यन्ताग्निगताया रसा
भ्यन्तर रस जल तस्य अभ्यन्तर मध्ये सन्निपत्य सगत्य चलगर्भं प्रविश्य
पश्चात् पथि भव अप्रतो मार्गे गच्छ । इत्यतश्च पत्नीरूपा निर्विन्ध्या नदी
त्वत्प्रार्थनारूपेण नाभे विभ्रम विलास दर्शयति इदमेव त्वत्सत्काररूप तस्या
आद्य प्रणयवचनमस्ति । प्रियेषु प्रियतमेषु अभीष्टेषु विभ्रमो हि नाभ्याद्यग
प्रदर्शनरूपो विलास एव स्त्रीणा प्रणयवचन अस्ति प्रियस्य सत्कारवचन इत्य
अर्थान् मुखेन सत्कार प्रार्थनावचन ता न उच्चारयन्ति । स्त्रिय स्वमुखेन
नाभीष्ट प्रार्थयन्ति किन्तु विभ्रमेण अङ्गप्रत्यङ्गदर्शनरूपविलासप्रकटनेन एव
प्रार्थना कुर्वन्ति ।

यथा कश्चिकामी निर्विन्ध्याया मुग्धाया पतिसकारागमनेन जातो य
क्षोभस्तेन स्तनिता स्वर्णरीत्यवृता ये विहगानारक्किण्य तासा श्रेण्या
पक्त्या रचिता या कांचीगुणा कटिमखला यस्या । सवेग पतिसकारागमनेन
जात यस्त्वनन मार्गमध्ये पादागुणाघाता तै मुभग मनोहर यथा स्यात् तथा
ससर्पन्त्या । च्छत्या दर्शिता आवतयुक्ता चक्राकारा नाभिर्यस्या तस्या
गुह्यत्या रसाभ्यन्तर सुरतरसमनुभूय सन्निपत्य मोदते यथा तथाभूतस्त्व
मिति शेषः ॥ ३० ॥

Proceed further on your route after having an amorous
intimacy with the Nirvindhya, wearing a girdle—string in
the form of a row of birds chirping aloud on account of
turbulent waves, flowing in a charming manner owing to
stumblings, and displaying her navel—like eddies, for erotic
gestures are the first expression of love by women towards
beloved persons

(O friend, leaving Ujjain, you go along the course of
River Nirvindhya Emerge yourself for a while in and taste
the water of this river, coming out from Mount Vindhya,
She has worn a girdle—string of rows of birds singing sweet

tly on account of dashing waves. Her current is charming to look at owing to stumblings against the rocky ground. She exhibits her navel, as it were, by eddies inside. Consider this Nirvindhya to be your wife and have amorous contact with her. for exhibition of a navel is a sign of affection and words of love she has for you. Women are generally reticent in speech. A display by them of several bodily parts like navel etc, expresses their sexual urge towards beloved persons) 30.

वेणीभूतप्रभूतप्रतनुसलिला तामतीतस्य सिन्धुः

पाण्डुच्छाया तटरुहतरुभ्रंशिभिर्जीर्णपर्णैः ।

सौभाग्यं ते सुभग विरहावस्थया व्यञ्जयन्ती

काश्यं येन त्यजति विधिना स त्वयैवोपपाद्यः ॥ ३१ ॥

इदानीं नदीनायिकायास्तद्वियोगदुःखसंजातविरहदशावर्णनव्याजेन तस्य कामिनीप्रियायं आह । वेणीति ।

हे सुभग सर्वसौम्यशुणालंकृत हे मेघ, तां निर्बिन्द्यां अतीतस्य अति-
त्रान्तस्य ते तय अमे सिन्धुः नाम नदी भविष्यति आगमिष्यति । कथंभूता सा
सिन्धुः वेणीभूतप्रतनुसलिला वेणीभूत देशपारासदृशं प्रकर्षेण स्तोमीभूतं
सलिलं जलं यस्याः सा । तटरुहतरुभ्रंशिभिः तटयोः रुढाः स्थिता ये तरवः
तेभ्यो भ्रमयन्तीति तथोक्तैः तीरयोः वृत्तिभिः जीणपत्रैः तरुभ्यः पतितैः पत्रपत्रैः
पाण्डुच्छाया धवलच्छाया कानिर्यस्याः सा एतदृशी सा सिन्धुः नाम नदी
विरहावस्थया ते सौभाग्यं व्यञ्जयन्ती प्रकटयन्ती नती वर्तते । अतः अवश्यं येन
विधिना येन प्रकारेण सा काश्यं दौर्बल्यं त्यजति परिहरति स विधिः उपायः
तया भगता एव अवश्य उपपाद्यः घटनीयः ॥ ३१ ॥

O fortunate one, the river Sindhu with its scanty water appearing like a braid of hair, yellowish—white in colour on account of dried up leaves falling from trees on her banks, suggests, by her love-lorn condition, the good luck of yours, who have gone beyond her—the Nirvindhya. You alone have to adopt the remedy by which she will abandon her emaciation.

(O beautiful and virtuous cloud, crossing the river Nirvindhya and going further, you will come to river Sindhu Her current will be less in breadth like a woman's braid of hair She will be coloured white, owing to ripe withered leaves falling inside from huge trees on its banks She will be displaying thus, by her state of separation, your good fortune You should verily find out the means by which her leanness may disappear) 31

प्राप्यावन्तीनुदयनकथाकोविदग्रामवृद्धान्

पूर्वोद्दिष्टामनुमरपुरीं श्रीविशाला विशालाम् ।

स्वल्पीभूते सुचरितफले स्वर्णिनां गां गतानां

शेषैः पुण्यैर्हृतमिव दिवः कान्तिमत् खण्डमेवम् ॥ ३२ ॥

इदानीं वज्रयिनीं वर्णयन्नाह प्राप्येति ।

हे मेघ, उदयनकथाकोविदग्रामवृद्धान् उदयनस्य वत्सरान्वय कथा चरित्र चरित्रज्ञाने कोविदा ज्ञातेतिहासा उदयनेतिहासचतुरा ग्रामाणां वृद्धा येषु तान् । एतादृशान् अवतीन् अवन्तिनाम्ना प्रसिद्धान् मालवदेशान् प्राप्य । पूर्वोद्दिष्टा प्रथमकथिता श्रीविशाला लक्ष्मीसपदैश्वर्यादिविविधप्रकारैर्विशाला विस्तीर्णा विशाला इत्यपरनाम्ना प्रसिद्धा वज्रयिनी अनुमरगच्छ । सुचरित फले सदाचारादिधर्माणां यत् फल तस्मिन् स्वल्पीभूते पुण्यानां स्तोकीभूते सति दिवः स्वर्गानि गा गतानां बुधिवीं प्राप्तानां नृणां शेषैः अवशिष्टैः पुण्यैः पृथिव्या हृत आनीत कान्तिमन् प्रकाशमान दिवः स्वर्गस्य खण्ड भाग इव वज्रयिनी नगरी वर्तते ॥ ३२ ॥

Having reached the Avanti country, whose old village folk are conversant with Udayana legends, approach the aforesaid City of Visala, abounding in wealth and appearing as it were ■ brilliant fragment of heaven, taken off by the remaining merits of the denizens of heaven who alight to the earth, when the fruit of their good deeds dwindles down

(O Cloud, reaching the Avanti country or Malwa, the old people in whose villages know well the wonderful his-

torical legend of Vasavdatta's abduction by Vatsaraj or Udayana, you do visit the very large and extensive city of Ujjain, also known by the name of Visala—resplendent with wealth, prosperity and luxury. This ujjayini shines like a lustrous patch of heaven, brought down to the earth, by the remaining merits of divine beings, descending here, when their stock of merits runs short). 32.

दीर्घीकुर्यन् पटु मदकलं कृजितं सारसानां

प्रत्यूषेषु स्फुटितकमलामोदमैत्रीकणायः ।

यत्र स्त्रीणां हरति सुरतग्लानिमंगानुकूलः

सिप्राघातः प्रियतम इव प्रार्थनाचाटुकारः ॥ ३३ ॥

इदानीं वज्रयिनीं वर्णयन्नाह । दीर्घीति ।

हे मेघ, यत्र यस्यां वज्रयिन्यां सिप्राघातः सिप्रानामनदीस्पर्शेन आगतो घातः पवनः स्त्रीणां सुरतग्लानिं संभोगरेदं समं वा हरति अपनयति । कीटक् सिप्राघातः पटु पाटययुक्तं सुन्दरं मदकलं हर्षमनोहं सारसानां लक्ष्मणापर-
नामरूपजिणां कृजितं शब्दितं दीर्घीकुर्यन् विस्तारयन् । पुनः स्फुटितकमला-
मोदमैत्रीरूपायः प्रत्यूषेषु प्रगातेषु स्फुटितानि रिक्सितानि घानि कमलानि
तेषां आमोत्रः परिमलः तेन मह मैत्री संपर्कः संयोगः तेन कणायः तुषाररूप-
स्यादवाह मधुरसुगन्धवान् । प्रार्थनाचाटुकारः प्रियतमः बल्लभः इव प्रार्थनायां
सुरतयाश्चायां मृदूनि प्रियाणि करोतीति अत एव अंगालुकूलः स्पर्शसुखः
पनाहः सिप्राघातः स्त्रीणां सुरतग्लानिं संभोगरेदं हरति अपनयति । प्रिय-
तमोपि सारसानां कृजितं निजसुरतकृजितेन दीर्घीकरोति वर्धयति प्रियतमोपि
अंगालुकूलः दम्भमवाहनेन स्पर्शसुखदः भवति तद्वत् ॥ ३३ ॥

Where the breeze from the Sipra, early morning, length-
ening the sweet cooing of the cranes. under intoxication.
fragrant due to its contact with sweet smell of blooming
lotuses, and agreeable to the body, wards off the langour of
women due to sexual pleasures, like a lover proffering his
request in flattering terms.

(O Cloud, in this city of Ujjain, the wind blowing from
over the Sipra, prolonging the sharp notes of the cranes in

ecstasy, scented sweet and acrid owing to its contact with the perfume of lotuses up in the morning, affording pleasure at its touch like the cajoling words of a lover making his request for enjoyment, removes the sexual fatigue of women). 33.

हारांस्तारांस्तरलगुटकान् कोटिशः शंखशुक्लाः

शम्पश्यामान् मरकतमणीनुन्मयूखप्ररोहान् ।

दृष्ट्वा यस्यां विपणिरचितान् विद्रुमाणां च भंगान्

संलक्ष्यन्ते सलिलनिधयस्तोयमात्रावशेषाः ॥ ३४ ॥

इदानीं उज्जयिनीपुरीमस्मृद्धिं वर्णयन्नाह । हारानिति ।

हे मेघ, त्वं तां पुरीं उज्जयिनीं आश्रय । यस्यां विपणिरचितान् दृष्ट्वा पितान् विपणिषु दृष्ट्वेपु चातुर्येण व्यवस्थापितान् एतान् रत्नपदार्थान् दृष्ट्वा सलिलनिधयः समुद्राः तोयमात्रावशेषाः विविधरत्नेषु गर्भितं यज्जलं तोयमात्रं जलमात्रं अवशेषं अवशिष्टं येषु ते संलक्ष्यन्ते दृश्यन्ते । अर्थात् विविधपाणिदार-रत्नराशिषु गर्भितं बहुमूल्यप्रकाशकं यत्समुद्राणां जलं तत् पतेषु रत्नेष्वेव निविष्टं किमिति प्रेक्षणानां आश्चर्यं जायते । तान् कान् कानि कानि रत्नानि रत्नाभूषणानि इत्याह । तरलाः तेजोलहरिद्योतकाः मनोहराः दारेषु जटिता बद्धपारदगुटिकास्तासां तारकवत् प्रकाशरूपाः तेषु तान् । पुनः तारान् तारकवत्प्रकाशमानान् तेजोराशिमनोहरान् महामूल्यहीरवैयुक्तान् एतादृशान् कोटिशः हारान् । कोटिशश्च शंखाश्च शुक्लश्च वाः शंखशुक्लाः । शम्पश्यामान् बालतृणवत् श्यामच्छायायुक्तद्विरितवर्णान्, उन्मयूखप्ररोहान् उर्ध्वगताः बद्धि-निर्गताः ये मयूखाः प्रकाशनिरणाः तेषां प्ररोहाः लहर्यः येषु तान् एतादृशान् कोटिशः मरकतमणीन् । विद्रुमाणां प्रवालानां भंगाः शतशः प्रवालरालाका-राशयः तान् । एतानि भवेरत्नानि दृष्ट्वा रत्नाकराः समुद्रा एष्वेव जलमात्रे-णावशिष्टाः किमिति संलक्ष्यन्ते दृश्यन्ते । अर्थात् उज्जयिन्यां दृष्ट्वेपु कोटिशः पाणीदार-बहुमूल्यानां कोटिशो रत्नानां राशयः त्रियन्ते । एतादृशी सर्व-श्वर्यसमृद्धिघनधान्यादिसिद्धिमम्पन्नां उज्जयिनी आश्रय दृष्ट्वा पश्चादमनो गच्छ ॥ ३४ ॥

Where, on seeing crores of resplendent necklaces inlaid with shining mercurial beads, conches, shells, emeralds dark green like tender grass and emitting rays of lustre, and pic-

ces of corals stocked for sale in its market, one is led to think of oceans as mere receptacles of water.

(The wealth and the grandeur of Ujjayini, the Cloud is now asked to observe. In its shops, there are exposed for sale crores of necklaces inlaid with star—like shining gems and mercurial beads, conches, crystals, emeralds of dark green colour like fresh grass, shooting their rays upwards, precious pieces of corals and a lot of other jewels. It appears there—from as of all the jewels of the oceans come over in this Ujjain making them gemless with nothing left in them except water.) ३४.

प्रद्योतस्य प्रियदुहितरं वत्सराजांश्च जडे

हैमं तालद्रुमवनमभूदत्र तस्यैव राज्ञः ।

अत्रोद्भ्रान्तः किल नलगिरिः स्तम्भमुत्पाद्य दर्पा-

दित्यागन्तुं रमयति जनो यत्र बन्धून्मित्राः ॥ ३५ ॥

पुनः उज्जयिन्याः प्राचीनेतिहासेन महत्त्वं वर्णयन्नाह । प्रद्योतेति ।

हे मेघ, यत्र यस्यां उज्जयिनीनगर्याम् अवन्तीदेशे वत्सराजः वत्सदेशानृपः वदयनः प्रद्योतस्य प्रद्योतनाम्नः उज्जयिनीमूपतेः प्रियदुहितरं प्रियपुत्री वास-
वदत्तां जडे जहार । अत्र देशे तस्य प्रद्योतमूपतेः एव तालद्रुमवने तालवृक्षाणां
अरण्ये हैमं सुरर्णमयं अभूत् । अत्र प्रदेशे किल अवरयं नलगिरिः एतन्नामा
महान् प्रचण्डकायः प्रसिद्धहस्ती दर्पान् गर्वपूर्वकं स्तम्भं उत्पाद्य भूत्या
उद्धृत्य उद्भ्रान्तः समन्तान् भ्रमाम् । यत्र उज्जयिन्यां आगन्तुं देशादनार्थं
यात्रार्थं देशान्तरादगतान् बन्धून् प्रजाजनान् आभक्तः जनः प्राचीनकथाकुशलो
मार्गदर्शको मनुजः इति उभयुक्त्याभिरन्याभिर्वा कथाभिः रमयति क्रीडयति
रञ्जयति ॥ ३५ ॥

Vasuraj abducted here the beloved daughter of Prady-
ota; here too was the golden palm tree forest of that very
king, here wandered about the elephant Nalagiri uprooting
his post in madness. Well-informed persons delight their
relatives, visiting this place with such details.

(The author now describes the dignity of Ujjain by
providing ancient details. O cloud, Vasavdatta, the beloved

daughter of king Pradyot was abducted here by king Udayana, the Lord of the Vatsa country The golden palm—tree forest of that same king Pradyota was too situated in this part The mighty elephant Nalagiri, uprooting his large post from the ground in madness, had roamed about this place People visiting Ujjain, whether on travel or pilgrimage, are regaled with such correct historical details by people well conversant with them

Note I—The word 'Haima' conveys the sense of imparting coolness To state otherwise, by drinking the juice of the palm tree the brain, the heart and the body become cool and the fatigue becomes removed Sitting in its dense shade too gives the same effect The juice of the palm tree is also useful for Rasasiddhi or alchemic experiments With Parad Siddhi being accomplished thereby, heaps of gold can be obtained, The forest of palm Trees can thus be compared with gold) 35

जालोद्गीर्णरुपचितनपुः केशसंस्कारधूपै-
नन्धुप्रीत्या भवनशिखिभिर्दत्तनृत्योपहारः ।

हर्म्येणस्याः कुसुमसुरभिपञ्चसिद्धान्तरात्मा

नीत्वा खेदं ललितवनितापादरागाकितेषु ॥ २६ ॥

हे मेघ, अस्या उन्नयिन्या कुसुमसुरभिषु पुष्पसमूहे सुगन्धितेषु, ललितवनितापादरागाकितेषु ललिता मनोहरा या वनिता तस्या तासां पादरागै चरणेषु अलङ्कारणिमात्रिणै अकितानि चिह्नितानि येषु पादशेषेषु हर्म्येषु धवलगृहेषु जालोद्गीर्णं जाला जालिका गद्याश्च तेषां पञ्चराणि तेभ्य जालभ्य उद्गीर्णा नि मृता वै । केशसंस्कारधूपै केशाणां मृद्वनानां य संस्कार सौगन्ध्यप्रतिपादनक्रिया तदर्थं कृता सुगन्धितपदार्थानां धूपा नै । उपचितवपु पुष्पशरीर । पुन नन्धुप्रीत्या सुहृत्स्नेहेन भवनशिखिभिर्दत्तनृत्योपहार दत्त वितोर्णं नृत्य एव उपहार पूजा अनिधि सत्कारो यस्य स । पुन अच्यवितान्तरात्मा मार्गपरिग्रमेण दृष्टचित्तं त्व खेदं नीत्वा मम नीत्वा व्यपनीय विग्रम्य पश्चात् शबरस्य मन्त्रालस्य स्थानं याया इति अग्रे सम्बन्ध ॥ ३६ ॥

Increased in volume by hair-toilet incenses emerging from the latticed windows, with a present of dance offered to you by domestic peacocks out of fraternal affection, and having refreshed yourself from the exhaustion of the journey in the lofty buildings—scented with flowers and bearing the imprint or red lac from the feet of beautiful ladies,

(Oh friend, your body will be fattened by fragrance of incenses, used for hair toilet and coming out from lattices Domestic peacocks having brotherly affection, will offer you ■ welcome by their dancing You should remove the fatigue of the journey by taking rest for a time in the lofty mansions ■ of this city of Ujjain, fragrant with flowers and bearing the marks of red lac from the feet of beautiful young women.

Thereafter you may proceed to the temple of Lord Mahakaleshwara.) 36.

भर्तुः कण्ठच्छविरिति गणैः सादरं वीक्ष्यमाणः

पुण्यं यायास्त्रिभुवनगुरोर्धाम चण्डीश्वरस्य ।

धौतोद्यानं कुवलयरजोगन्धिभिर्गन्धयत्या-

मनोयक्रीडानिरतयुवतिस्नानतिक्तैर्मरुद्भिः ॥ ३७ ॥

उपपुच्छप्रकारेण गतश्रमस्त्वं भर्तुः स्वस्वामिनः शंकरस्य कण्ठच्छविः इति शंकरस्य पत्र छविः कांतिर्यस्यासी शंकरकण्ठच्छातिमच्छाः श्यामवर्णं इति गणैः शंकरस्य गणैः भक्तैः सादरं सम्मानपूर्वकं वीक्ष्यमाणः त्व, कुवलयरजोगन्धिभिः युवतायानि नीलकमलानि तेषां रजः परागः तद्गन्धिभिः तस्य गन्धदुक्तैः । पुनः गन्धयत्या युवतीनां स्नानेन सुगन्धयुक्तायाः सिप्रातयाः मनोयक्रीडानिरतयुवति-स्नानतिक्तैः तोयस्य जलस्य या क्रीडा तस्या निरवाः ममाः युवतयः तासां स्नानैः तिरस्वादुसुरभयः येषां तैः । एतादृशैः मरुद्भिः पवनैः धौतोद्यानं धौतं व्याप्तं उद्यानं वनं यस्य तत् । त्रिभुवनगुरोः स्वगमृत्युपाताललोचनानां स्वामिनः त्रैलोक्यनायस्य चण्डीश्वरस्य पार्वतीपतेः पुण्यं पवित्रं कर्मपापहारि धाम धर्म-मरुतं मन्दिरं यायाः गच्छेत् ॥ ३७ ॥

Respectfully looked at by Shiva's attendants, since you resemble their master's neck in colour, you should go to the

holy temple of the Lord of the three worlds, the—Chandishwara, which has its garden fanned by breezes from the Gandhavati, fragrant with the pollen of blue lotuses and with bathing-perfumes of young women engaged in sporting in its waters

(Oh Friend, when you will move onwards in Ujjain, the attendants or devotees of Lord Shiva will look at you with respect, for your colour is the same as that of the neck of their master, Visit there the holy temple of Shri Mahakaleshwar God Shankar, the lord of the three worlds, worshipped by all and the husband of Parvati, The gardens about this temple are being shaken by breezes from the Sipra, scented with pollen of blue lotuses and tasting acrid on account of baths of young women, sporting in its waters) 37.

अप्यन्यस्मिन् जलधर महाकालमासाद्य काले

स्थातव्यं ते नयनविषयं यावदत्येति भानुः ।

कुर्वन् सन्ध्याबलिपटहतां शूलिनः श्लाघनीया-

मामन्द्राणां फलमविकलं लप्स्यसे गजितानाम् ॥ ३८ ॥

इदानीं महाकालमन्दिरे पुण्यप्राप्तिं वर्णयन्नाह । अप्यन्येति ।

हे मेघ अन्यास्मिन् अपि काले कस्मिंश्चिदपि समये मध्याह्नादौ मध्याह्नोत्तरे वा महाकालायतनं आसाद्य प्राप्य यावत् भानुः सूर्यः ते तव नयनविषयं दृक्पथे न अत्येति न अतिक्रामति न अस्त गच्छति तावत्कालं तत्र त्यया स्थातव्यं । मध्याह्नबलिपटहतां कुर्वन् प्रतिदिनं सन्ध्याया मायकाले शूलिनः महादेवस्य संपाद्यमानः बलिः पूजनैवेष्टादिविधिः तन्निमित्तं श्लाघनीयां प्रशस्यां रमणीयां पटहतां पटहः भेरी-नगरा-नामध्यायविशेषः तद्भावं कुर्वन् आमन्द्राणां गम्भीराणां गजितानां अविकलं समस्तं फलं लप्स्यसे प्राप्स्यसे ॥ ३८ ॥

O Cloud, even if you reach the Mahakal at any other time, you should stay there till the sun passes beyond the range of eyes Serving the laudable purpose of a drum, soun-

ded at the time of the evening adoration of Shiva, you will be getting an ample reward for your rumbling thunders.

(O Cloud, you may reach the Mahakal temple by noon, afternoon or any other time; but you should wait there till sun-set; for in the evening when the worship of Lord Shan-lar is gone through with all ceremonial rites, you play the praiseworthy part of a drum Or give out your beautiful thunder then, mixing with the noisy beat of drums You will get thereby the complete fruit of your deep thunderings) ३३

पादन्यासकणितरशनास्तत्र लीलावधूतै-

रत्नच्छायासचिवलिभिरामरैः क्लान्तहस्ताः ।

वेश्यास्त्वचो नखपदमुखान् प्राप्य वर्षाप्रविन्दू-

नामोदयन्ते त्वयि मधुकरश्रेणिदीर्घान् कटाक्षान् ॥३९॥

इदानीं महाकालमन्दिरे ऐहिकफलप्राप्तिमत्पाद । पादेति ।

हे मित्र, तत्र महाकालमन्दिरे तदा संव्यासमये पूजावसरे वेश्याः स्त्रियः देवविलासिन्यः त्वयि कटाक्षान् मोदयन्ते भवन्तं कटाक्षैः अवलोकयिष्यन्ति इति वर्णयति । पादन्यासकणितरमताः पादन्यासैः चरणनिक्षेपैः कणिताः स्वनिताः रशनाः कटिमेखलाः पादभ्रमराः यासां ताः । लीलावधूतैः लीलाया विशेषाभिजयेन अवधूतैः आन्दोलितैः । रत्नच्छायासचिवलिभिः रत्नानां छायाभिः शोभाभिः सचिवा वल्लवः दण्डा येषां तैः । 'बलिभ्यामरदण्डोपि गृहद्राक्षप्रसंगे ।' एतादृशैः चामरैः क्लान्तहस्ताः मुहुश्चामराणां विशेषलीलाया आन्दोलनेन क्लान्ताः आन्ता हस्ताः यासां ताः वेश्याः देवविलासिन्यः त्वत्तः त्वत्समीपात् नखपदमुखान् बल्लमकुचनखरक्षतस्थान-मुखश्रीणः वर्षाप्रविन्दून् प्रथमजलकणान् आस्ताञ्च प्राप्य ताः मधुकरश्रेणि-दीर्घान् भ्रमरावल्लिगुरुतरान् कटाक्षान् त्वयि मोदयन्ते मरन्तं कटाक्षैः अवलो-कयिष्यन्ति ॥ ३९ ॥

There, having received from you the first drops of rain soothing to nail-marks, the courtesans, whose girdle jingles in brisk movements of the feet and whose hands are tired by gracefully waving the Chamaras with handles inlaid

with lustrous gems, will cast at you long oblique glances resembling rows of bees, [In the Mahakal temple, the cloud could also enjoy the worldly happiness]

(O Friend, in that temple of the Mahakal, there will be dancing girls, whose girdles and anklets will be tinkling during the dance and whose hands will be wearied by playfully fanning the Chamars with handles adorned with the lustre of jewels The firstdrops of water showered by you will soothe the nail-marks, inflicted on their bodies by lovers Hence liking you much, they will cast at you side—glances, long as the rows of bees.) ३९.

पश्चादुच्चैर्भुजतरुनं मण्डलेनामिलीनः

सान्ध्यं तेजोविकसितजपापुष्परक्तं दधानः ।

नृत्यारम्भे हर पशुपतेरार्द्रनागाजिनेच्छां

शान्तोद्वेगस्तिमितनयनं दृष्टमक्तिर्भवान्या ॥ ४० ॥

इदानीं गौरीसमाधानप्रकारान्तरमप्याह । पश्चादिति ।

हे मेघ, पश्चान् बलिपूजाऽऽरार्तिकक्रियाममये पटदरूपां कर्णमधुरगर्जनादिकरणान्तर पशुपतेः शंभोः नृत्यारम्भे नाण्डवप्रारम्भे नर्तनायसरे उच्चैर्भुजतरुनं उच्चैः ऊर्ध्वं कृताः भुजा एव तरवः तेषां वनं मण्डलेन मण्डलाकारेण प्रतिबिम्बेन अभिलीनः आश्रितः । पुनः विकसितजपापुष्परक्तं विकसितं समिद्रं यज्जपाकुमुमं सद्भत् रक्तं लौहित्यं मान्द्यं मध्यामालीनं तेजः दधानः विभ्राणः । पुनः शान्तोद्वेगस्तिमितनयनं शान्तः उद्वेगो गजचर्मवलोकनभयं ययोस्तै अत एव स्तिमिते निश्चिने नयने यस्मिन् कर्मणि यथा स्यात् तथा भवान्या पार्वत्या दृष्टमक्तिः दृष्टा भक्तिर्यस्य मः ईदृशः त्व आर्द्रनागाजिनेच्छां हर । आर्द्रं शोणितार्द्रं यन् नागाजिन तस्य इच्छां रुधिरम्लिन्नजामुरगर्मोभिलाषं हर प्रापय पूरय ॥ ४० ॥

Then, clinging in a circular fashion to the raised arms of Shiva resembling a tree-forest, and assuming the red twilight glimmer of a Japa flower freshly bloomed, you do remove, at the start of the dance, the craving of the Lord of Beasts for the wet skin of an elephant—Your devotion

being observed by Parvati with eyes steady and tranquil without dejection.

(O Cloud, after playing the part of a drum in the evening worship of Lord Shiva, overhang yourself in a circular way over the raised arms of God Shanker, appearing like a forest of trees, when His Tandav-dance commences. Adopt then the colour of the twilight, blood-red like a Jasud flower in bloom, thereby fulfilling the Lord's desire to wetten and redden the elephant-hide worn by him. This type of your devotion will be watched at by Parvati, with eyes peaceful after the removal of fear. In other words, you take over the form full-red in colour as a twilight and encircle Lord Shiva while dancing. When your red reflection will fall on the elephant-hide worn by God Shankar and your drops of rain too do the same, the skin will appear wet and as if soaked with blood, Parvati will thereby be led to think that Shankar has put on the skin of Gajasur recently killed. This will pacify her fear and dejection. Seeing your devotion of this kind, she will be pleased with you.) 40.

गच्छन्तीनां रमणवसतिं योषितां तत्र नक्तं
रुद्रालोके नरपतिपथे सृषिमेघैस्तमोभिः ।

सौदामिन्या कनकनिकपस्निग्धया दर्शयोर्वी

तोयोन्मर्गस्तनितमुखरो मा म्म भृषिक्लवास्ताः ॥ ४१ ॥

हे मेघ, तत्र उज्जयिन्यां नक्तं रात्रौ सृषिमेघैः अतिमदनैः तमोभिः
अन्धकारैः रुद्रालोके रुद्रः निम्बः स्तम्भितः आलोकः दृष्टिप्रसारः यस्मिन्
मः तस्मिन् एतादृशो नरपतिपथे राजमार्गे रमणवसति बहुभावासां गच्छन्तीनां
प्रयान्तीनां कनकनिकपस्निग्धया कनकस्य निकपः अतिकृष्णः 'कसोटी' पापाणः
तस्योपरि शृता या स्निग्धा प्रकाशमाना रेखा यथा, स्वर्णरेखायुक्तकसोटीपा-
पाणमनोगया सौदामिन्या विद्युता त्वीम् दृष्टी दर्शय गमनमार्गं दर्शय । तदा
विद्युता मार्गदर्शनमये तोयोत्सर्गस्तनितमुखरो मा म्म भूः, तोयस्य जलस्य
उत्सर्गः त्यजनम् तद्युक्तं यत् स्तनितं गर्जनं तेन मुखरः बाचालः शम्भायमानः

मा स्म भू । कुत वृष्ट्या गर्जनेन च ता योषित विक्लवा भीरव स्युः
भविष्यन्ति । अथवा ता विक्लवा भीरव सन्ति, पुन अधकार ता भया
कुला करोति तदा तव वृष्ट्या गर्जनया च विशेषभयाकुला भविष्यन्ति,
अतस्त्य ता विद्युता राजमार्गं दशयन् वर्षणयुक्ता गर्जना मा कुरु ॥ ४१ ॥

There, when, the royal road is obstructed from vision
by dense darkness, point out, by your lightning, glistening
like a streak of gold on a touch-stone, the path to women
going to their lovers, abodes at night, Make not then the
noise by your thunder and downpour of water, since they
are nervous

(O Cloud, in that city of Ujjain when nothing can be
seen on the high way owing to dense darkness, you show,
by your flashes of lightning—appearing like a streak of gold
on a smooth black touch-stone—the path to women, repair-
ing to their lovers' residence at night Be careful not to
thunder and shower your water at that time It will inspire
fear in them They are by nature timid The darkness of
the night makes them nervous Added to this, if you will
rain and thunder, they will be more confused and greatly
afraid Hence remain silent and guide them to their path
by your lightning) 41

ता कस्यांचिद् भवनलभौ सुप्तपारावतायां

नीलना रात्रि विरविलसनात् खिन्नविद्युत्कलत्रः ।

दृष्टे सूर्ये पुनरपि भवान् वाहयेदध्वशेषं

मन्दायन्ते न खलु सुहृदामभ्युपेतार्थकृत्याः ॥ ४२ ॥

इत्यानीं अमतो गमनाय मेघ अभ्यर्धेयन्नाम् । तामिति ।

हे मेघ, विरविलसनान् । अथ वृष्टसमयपर्यन्तं तथा सह विलसन
विलान् क्रीडां तस्मान् खिन्नविद्युत्कलत्रं विभ्रा श्रान्ता विद्युत् पक्ष कलत्र
प्रिया यस्य न भवान् कस्याचिन् सुप्तपारावतायां सुप्ता निद्रायमाणा पारा-
वता यस्या मा तस्या भवनलभौ मीघधवलगृहोपरिभूमिधाय ता रात्रि
नी या सूर्ये दृष्टे मति सूर्योन्त्ये नाते मति पुन अपि अध्वशेषं वाहयेत् अथ-

गिरं मार्गं वल्लभयेन् ततः पुनः प्रयाणं कुरु । सुदृढा मित्राणां अश्रुपेतार्थदृष्ट्याः
अश्रुपेतं स्वीकृत्य अश्रुस्य निरार्थिकायै वैरिणे, अंगीकृतकार्यनिष्पादनेऽस्तुताः
पुनराः न मन्दायन्ते न शिथिलीभवन्ति न विलम्बन्ते ॥ ४२ ॥

Having passed that night on some lofty mansion roof,
where pigeons are asleep, you, whose wife the lightning is
fatigued by sporting for a long time, should proceed ahead
on your remaining journey, when the sun is seen again.
Verily, those who have undertaken a mission from their
friends never delay

(O Cloud, by dangling with you for a long time, your
wife—the lightning—should also have been tired. So take
rest for that whole night on the roof of some high building,
where pigeons are lying asleep in their nests. Resume your
journey, when the sun rises again the next day; for enthusi-
astic persons, who have undertaken their friends, never
show slackness in accomplishing it.) 42.

तस्मिन् काले नयनसलिलां योषितां खण्डितानां

शान्तिं नेयं प्रणयिमिरतो वर्त्म मानोऽन्यथातु ।

प्राणैर्गन्धं कमलपदनात् मोषि हर्तुं नलिन्याः

प्रत्यावृत्तवयि करुणि भ्यादनल्पाभ्यनूयः ॥ ४३ ॥

हे मेघ, तस्मिन् काले प्रमातृममरे वर प्रदायसमये प्रणयिभिः वल्लभै-
खण्डितानां मुक्तानां योषितां स्त्रीणां न्यूनमलिल नेत्रप्रल शान्तिं नेयं शमनीयं
भ्यान् . अतः कारणान् त्वं मानोः वर्त्म सूर्यस्य मार्गं आशु जीव त्वज
सूर्यस्यैवार्थो मा भूः । मोषि भानुः अपि नलिन्याः पदिभ्यां कमलपदनात्
पद्मपत्रान् प्राणैर्गन्धं प्राणैः तुषारं नयेत् अत्र अश्रु जलं हर्तुं प्रत्यावृत्तः
पुनरातः त्वाय करुणि किरणरोशिनि सति अल्पाभ्यनूयः अनन्या
अरिणा अश्रुस्य शिष्टैः प्रकोपः वम्यानां स्वान् भरिष्यति ॥ ४३ ॥

The tears of disappointed women require to be assuaged
at that time by lovers. So at once avoid the path of the
sun; because when he has returned to remove tears of dew
from a lotuslike face of a lotus creeper, he will be exte-
mely angry with you, obstructing his rays.

(O Cloud, in the morning when you depart, do not obstruct the path of the rising sun, for wives who are dejected because of day-break, wish that tears on their faces be dried out by the rays of the sun. The rising sun also will be in haste to throw his rays to wipe off tears on the form of dew drops on the face of his wife—the lotus creeper. The sun will be very angry with you, if you will be an obstacle in this action, being performed by him) 43

गम्भीरायाः पयसि सरितश्चेतसीव प्रसन्ने

छायात्मापि प्रकृतिसुभगो लप्स्यते ते प्रवेशम् ।

तस्मादस्याः कुमुदप्रिशदान्यर्हसि त्वं न धैर्या-

न्मोघीरुतुं

चटुलशफरोद्धर्तनप्रेक्षितानि ॥ ४४ ॥

इदानीं मार्गे आगताया गम्भीरानामनदीरूपिणीनायिकाया सयोगलाभ-
वर्णयन्नाह । गम्भीरेति । हे मेघ कस्यचित् प्रकृतिसुभगस्य स्वभावसुन्दरस्य
पुरुषस्य छायात्मापि चित्रादलिरितरूपमपि गम्भीराया अप्रकटितमने भवाया
स्त्रिया प्रसन्ने प्रीतियुक्ते सानुरागे चेतसि मनसि प्रवेश लभते प्रविशति ।
तद्वत् तव मार्गे आगताया गम्भीरानामनया प्रसन्ने अतीव निर्मले पयसि
जलप्रवाह ते तव प्रकृतिसुभग छायात्मापि छायास्वरूपी आत्मा अपि
प्रवेश लप्स्यते प्रवेश प्राप्स्यते । तस्मात् छायाद्वारा गम्भीराया तव स्त्रिया
प्रवाहे त्वया लब्धसयोगत्वात् अस्या कुमुदप्रिशदानि कमलवत् प्रकाशितानि
मुक्तासमानकातियुक्तानि चटुलशफरोद्धर्तनचटुलानि चचलानि गमनगमन-
त्रियया अस्थिराणि शफराणा मत्स्यानाः उद्धर्तनयुक्तानि प्रेक्षितानि चपल
मत्स्यपरावर्तारलोन्वितानि त्वदागमनेन वर्षाबिन्दुप्रपातोत्सुकाणि मोघीरुतुं
निष्फलाः । निरुत्साहानि कर्तुं न अर्हन्ति । धैर्यान् शल्पममय धैर्यमवलम्ब्य
वृष्टया सफ्लोरूप पञ्चादमनो याया इति भावः ॥ ४४ ॥

Even your naturally attractive reflection will gain entrance into the clear waters of the Gambhira, as into a pure mind, hence it does not befit you to render futile, through insolence, her lotus-like bright glances, in the form of swift springing up of the fish

(O Cloud, the image of handsome person naturally finds a place in the affectionate heart of a woman, soire in

temperament and not allowing her sexual desires to be exposed. Likewise, your beautiful reflection will have an easy entrance in the clear-waters of the Gambhira river on your way. You and the river being thus united as a husband and a wife, do not fail to appreciate the quick glances of the fish, shining as lotus-like pearls and looking at you in the hope to get raindrops, as you approach. Stay awhile, pour forth your showers on it and move further.) 44.

तस्याः किञ्चित् करधृतमिव प्राप्तवानीरशाखं

हृत्वा नीलं सलिलवसनं मुक्तरोधो नितम्बम् ।

प्रस्थानं ते कथमपि सखे लम्बमानस्य भावि

झातास्वादो विपुलजघनां को विहातुं समर्थः ॥ ४५ ॥

इदानीं भूयोपि तस्या विलासैः पयोदं प्रलोमयन्नाह । वस्या इति ।

हे सखे, हे मित्र प्राप्तवानीरशाखं प्राप्ताः वानीरशाखाः वेतसशाखाः एव हस्ताः यस्य सन् । अत एव किञ्चित् शिथिलं मन्दवेगवत् । अत एव करधृतं हस्तावलम्बितं इव स्थितं । नीलं अगाधत्वात् कृष्णभासं । पुनः मुक्तरोधो-
नितम्बं मुक्तः मग्नः रोधः तटप्रदेश एव नितम्बः कटिपद्मादुभागः येन सत्
पताहरां तस्याः गङ्गीरायाः मल्लिक एव वसनं पानीयवस्त्रं हृत्वा पद्मात्फल्य
लम्बमानस्य अधोगतस्य ते तव प्रस्थानं गमनं प्रयाणं कथमपि महता कष्टेन
भावि । झातास्वादः आस्वादितरसः सन् विपुलजघनां विपुला विस्तीर्णां पुष्पा
कटितटी यस्यास्तां स्त्रियं विहातुं कः पुरुषः समर्थः स्यात् न कोपि ॥ ४५ ॥

Having removed her dark-blue watery garment, slipped away from hips in the forms of banks and slightly held up by hand as it were since reaching the branches of canes, O friend, the departure of you, hanging low, will take place with-difficulty. Having once enjoyed the taste, who will be able to forego a woman with broad hips ?

(O friend, after removing the watery garb of the river Gambhira, dark blue on account of her great depth, slipped away as to expose the hips but held up as it were by hands in the form of reeds checking the fall, you, hanging low,

will-experience great difficulty in leaving that place. This is what I believe, which man will be able to abandon a woman, whose bodily part below the waist is comely and well-knit with clothes partially slipped away. ' 45.

त्वन्निष्यन्दोच्छ्वसितवसुधागन्धसम्पर्करम्यः

स्रोतोरन्ध्रध्वनितसुभगं दन्तिभिः पीयमानः ।

नीचैर्वास्यत्युपजिगमिपोदेवपूर्वं गिरिं

शान्तो वायुः परिणमयिता काननोदुम्बराणाम् ॥ ४६ ॥

इदानीं अमुकलवायोराश्लेषं सूचयन्नाह । त्वन्निति ।

हे मेघ, त्वन्निष्यन्दोच्छ्वसितवसुधागन्धसम्पर्करम्यः तव यः निष्यन्दः जलवर्षणं तेन उच्छ्वसितायाः चाप्यं उद्गमन्त्याः वसुधायाः सुगन्धस्य संसर्गेण रमणीयः मनोहः । पुनः दन्तिभिः हस्तिभिः स्रोतोरन्ध्रध्वनितसुभगं स्रोतसां रन्ध्राणि नासिकाद्विद्राणि तैः यत् ध्वनितं शब्दितं तेन सुभगं यथा स्थान् तथा पीयमानः । पुनः काननोदुम्बराणां वनेषु स्थिता उदुम्बरवृक्षा तेषां फलानि ध्वराणि अजीराणि परिणमयिता पाचयिता पचानि क्षुर्यन् पतादशः शान्तः शीतलः वायुः देवपूर्वं गिरिं देवगिरिनामानं पर्वतं प्रति जिगमिपोः पियासोः गन्तुमुत्सुकस्य ते तव नीचैः वास्यति शनैस्त्वा वीजयिष्यति ॥ ४६ ॥

Pleasant on account of its contact with the odour of the earth refreshed by your showers, being drunk by the elephants charmingly with trunks grunting, the cool breeze, which ripens the forest figs, will be blowing gently below you, desirous of reaching the Devagiri.

(O friend, when you will prepare yourself to start for Devagiri, the cool wind, agreeable on account of its contact with the hot smell emerging from the earth after your showers, and appearing beautiful with the grunting of the trunks of the elephants and which ripens the Udumbar fruits in the jungle, will gently fan you.) 46.

तत्र स्कन्दं नियतवसतिं पुष्पमेधीकृतात्मा

पुष्पासारैः स्नपयतु भवान् व्योमगंगाजलार्द्रः ।

रक्षादेतोर्नरशिशृता वासवीनां चमूना-

मत्यादित्यं हुतवहमुखे संमृतं तद्धि तेजः ॥ ४७ ॥

इदानीं तत्र देवगिरौ स्कन्ददेवस्य पूजनलार्थं वर्णयन्नाह । तत्रेति ।

हे मेघ, तत्र देवगिरौ नियतवसति निश्चितनिवास सदा सन्निहित स्कन्दं कुमारं कार्तिकस्वामिन, पुष्पमेघीकृतात्मा पुष्पाणां मेघः जलदः पुष्पमेघः तद्वत् एव कृतः आत्मा स्वरूप येन नः ईदृशः भवान् ज्योत्संगंजलाङ्गः आकाशगंगायां जलैः आर्द्रः पुष्पाणां आसाराः वृष्टयः तैः पुष्पासारैः रूपयतु अभिषिञ्चेत् । वासवीनां ऐन्द्रीणां चमूनां इन्द्रस्य सेनानां रक्षाहेतोः रक्षानिमित्तं नरशिशृता नयः द्वितीयायाः यः शरीरं चन्द्रः तं अलङ्काररूपेण धारयता चन्द्र-मौलिना हुतवहमुखे अभिमुखे संमृतं घृतं यत् तेजः निजवीर्यं तदसौ शरवण-मयो भगवान् स्कन्दः अस्ति । तारकासुरसहाराधिना हरेण हेमवत्यां पुत्र-मुत्पादयतो वदाम धीर्यं घृतं अशक्तुर्वन्त्या सत्यां शिशुमुखे निक्षिप्तं अक्षुप्तं शिशिराद्गन्धः अभिभूतव्यामनन्ति । तदेनमसाधारणशक्तिधर कुमारमुन्नयतस्ते शिवाः सन्तु पन्न्यान इति ॥ ४७ ॥

Assuming the form of a flowery cloud, you should bathe Skanda, who has decided his residence there, with floral showers, soaked with waters of celestial Ganges; for he is the supra solar lustre, placed by Shiva bearing the new moon, in the mouth of Fire to protect Indra's armies.

(O Cloud, Kartik Swami always stays at Devagiri. Adopt the form of a flowery cloud, and go through his worship with a tribute of flowers, wet with the waters of heavenly Ganges. This Skanda or Kartik Swami is none else but His own Superior lustre placed in the mouth of Fire by Lord Shankar, bearing the crescent moon on head, to afford protection to Indra's armies By worshipping this Kartik Swami, possessed of powers remarkable, your onward journey will be free from obstacles) 47.

ज्योतिर्लसावलयि गलितं यस्य बह्वं भवानी

पुत्रप्रेम्णा कुलदलस्पधिं कर्णं करोति ।

धौतापांगं हर शशिरुचा पात्रकेस्तं मयूरं

पद्मादिद्रिग्रहणगुरुभिर्गजितैर्नर्तयेथाः ॥ ४८ ॥

हे मेघ, यस्य मयूरस्य ज्योतिर्लेखावलम्बि, ज्योतिषं तेनसं लेखा पक्ष्यं तासां बलयानि चन्द्रिकानि विद्यन्ते यस्य तत् एतादृशं गलितं स्वयमेव पतितं न बलादुद्धृतं । पुनः कुवलयदलस्पर्धि नीलोत्पलदलेन सह स्पर्धते इति ईदृशं बह्वं पिच्छं भवानी पार्वती पुत्रप्रेम्णा पुत्रस्नेहेन पुत्रवात्सल्येन कर्णे करोति स्वकर्णे धारयति । स्वपुत्रस्यायं मयूरो बाह्वनमिति तत्पिच्छं पुत्रस्नेहेन कर्णोपरि धारयति । पञ्चान् पुष्पवर्षया कृतपूजनानन्तरं हरशशिरुचा शररस्य चद्रं तस्य रुक् चन्द्रिकां तत् निर्गतामृतचलेन धौतापांगं क्षालितं नैत्रान्तं, पावके पावकस्य क्षान्ते अपत्यं पुमान् पावकिं स्कन्दं तस्य तं मयूरं, अद्रिमहणगुरुभिः अद्रे देवगिरिपर्वतस्य महणं प्रतिच्छन्दं तेन गुरुभिः वृद्धिगतैर्गजितैर्नर्तयेथा नाटयेथा ॥ ४८ ॥

Thereafter, by your thunderings, deeply echoing in the mountain, you should cause to dance that peacock of Kartikeya, whose corners of eyes are illumined by the lustre of Shiva's moon and whose dropped feather, encircled with streaks of lustre, Parvati puts on her ear instead of a blue lotus petal, through affection for her son.

(Oh cloud, a feather of that Kartik Swami's peacock, having circles of variegated lines of lustre, bright with moon light, fallen off by itself and resembling a blue lotus, worn by Parvati on her ear, out of love for her son. After worshipping Kartik Swami, you should cause to dance by your rumblings, deeply echoing in Devagin, that peacock of Skanda, whose eyes are bathed white by nectar-like water dripping from moonlight on Shiva's head) 48

आराध्यं शरवणभवं देवमृष्टपिताम्ना

सिद्धद्वन्द्वैर्जलमणमयाद्वीपिभिर्मृत्समार्गः ।

व्यालम्बेयाः सुरमितनयालम्बजां मानयिष्यन्

स्रोतोमूर्त्या भुवि परिणता रन्तिदेवस्य कीर्तिम् ॥ ४९ ॥

इदानीं देवगिरिं त्यक्त्वामे प्रयातस्य हितमुपदिशन्नाह । आराभ्येति ।

हे मेघ, शरवणमर्ब शराणां वनं शरवणं तत्र मगः जन्म यस्यासीत् तं देवं भगवन्तं एनं स्वन्दं, आराध्य मंगीतादिभिः स्तुत्वा द्याम्य आकाशमार्गे म्यम्यान प्रयातैः वीणिभिः वीणाभिः वल्लवीभिः संयुक्तैः सिद्धद्वन्द्वैः सिद्धयुग्मैः जलकणमयान् वीजोपरि तोयबिन्दुपतनमयान् मुक्तमार्गः परित्यक्तपंथाः यस्य मः । पुनः दक्षचित्ताया अनिमनन्तमार्गः देवगिरि त्यक्त्वा अग्रतो गतः । पुनः सुरभितनयालम्भजा सुरभितनयानां गवां आलम्भः यत्र तस्माज्जाता स्रोतो-भृत्या नदीरूपेण मुनि प्रियङ्गा परिणतां मिमृन्ता रन्तिरेवस्य दशपुरपतेर्नृपस्य कीर्तिं कीनिरूपेण स्थितां विद्यमानां चर्मण्वतीनाम्ना प्रियतां नदी मानविष्यन् मन्त्ररिप्यन् मन् द्यालम्बेयाः सजेयाः तां गच्छेः इत्यर्थः ॥ ४३ ॥

Having adored this god born in the forest of Shara grass, you, whose path is kept clear by Siddha couples with lutes in their hands out of fear of water-drops, and who has gone over some way, should hang down awhile respecting Rantideva's glory, sprung from his sacrifice of Surabhi's daughters (cows) and assuming on the earth the form of a river.

(O Cloud, Siddha couples returning home by sky-path after worshipping Kartik Swami with their music etc. will keep themselves away from your route, fearing lest your drops of water may spoil the lutes in their hands. Leaving Devagiri, you will reach the river Charmanvati, reminding one of the fame of king Rantideva of Dashpur and which has assumed the form of a river through the prowess of his kine sacrifices. Cows are known as Kamdhenu's daughters. Pay respect to this river and hang down to drink her water.) 49.

त्वय्यादातुं जलमवनते शङ्गिणो वर्षचारे

तस्याः मिन्धोः पृथुमपि तप्तुं दूरमावात् प्रवाहम् ।

प्रेक्षिष्यन्ते गमनमतयो दूरमावर्ज्य दृष्टी-

रेर्कं मुक्तागुणमिव भुवः स्थूलमप्येन्द्रनीलम् ॥५०॥

हे मेघ, शङ्गिणो वर्षचारे निष्पुर्णानुकारिणि त्वयि तस्याः चर्मण्वती-नाम्न्याः मिन्धोः नद्याः जलं आदातुं प्रहीतुं त्वयि अवनते नम्रोमूते सति, पृथुं

अपि विस्तीर्णं अपि दूरमावात् विप्रकृष्टत्वात् तनुं लघुं प्रवाहं गगनगतयः
आकाशगामिनो देवाः दूरं यावत् दृष्टीः आवर्ज्य प्रसार्य स्थूलमध्येन्द्रनीलं मध्य-
ध्वांसौ इन्द्रनीलश्च मध्येन्द्रनीलः स्थूलो मध्येन्द्रनीलो यस्य सः तं एतादृशं एकं
मुक्तागुणं इव मुक्तानां एकावलीहारमिव प्रेक्षिष्यन्ते साश्र्वर्यं अवलोकयिष्यन्ते ॥

When you, resembling Krishna in colour, will stoop
down to replenish yourself with her water, the current of
that river though broad but appearing slender from afar,
will be looked at by those moving in the sky with fixed
eyes, as if it were the earth's single-streaked necklace of
pearls with a big sapphire at the centre.

{ O Cloud, (when) you, coloured black like Vishnu,
will bend down to take up water from that river Charman-
vati, her current though large and broad will appear small
and thin to gods, observing it from the sky from a distance
with eyes-strained. They will be surprised to see it adorned
like rows of pearls inlaid with a large sapphire at the centre
represented by you } 50.

तामुत्तीर्य व्रज परिचितभ्रूलताविभ्रमाणां

पद्मोत्क्षेपादुपरिविलसत्कृष्णशारप्रमाणाम् ।

कुन्दक्षेपानुगमधुकरश्रीगुणामात्मविम्बं

पात्रीकुर्वन् दशपुरवधूनेत्रकौतूहलानाम् ॥ ५१ ॥

इदानीं पथि नगरयुवतीनयनविलासमुखलार्मं दर्शयन्नाह । तामिति ।

हे मेघ, तां चर्मण्यतीम् उत्तीर्य प्रतीर्य परिचितभ्रूलताविभ्रमाणां परिचिताः
प्रति वर्षं गमनागमनेन पूजत एव परिचिताः ध्रुवः ध्रुवद्वयाः लता सह्यः
सासां विलासाः येषु तेषाम् । पद्मोत्क्षेपान् पद्मणाम् उत्क्षेपान् नयनाग्रली-
रोष्णाम् उद्घाटनान् निमेषोन्मेषकरणान् उपरि ऊर्ध्वमागे विलमन्तः
शोभमानाः कृष्णशारप्रभाः कृष्णाश्च शाराश्च कृष्णरक्षयेतमिश्रिताः प्रभाः
सौन्दर्याणि येषां तेषां । कुन्दाः डोलराः मुद्गराः-मोगराः या तेषां पुष्पाणि
तेषां क्षेपः यातेन इतस्ततः अग्रधूननं तस्य अनुगाः अनुमारिणो ये मधुकराः
भ्रमराः तेषां श्रियं शोभां मुञ्चन्तीनि तेषां कुन्दपुष्पावधूननानुमारिभ्रमरोप-
मानां एतादृशानां दशपुरवधूनेत्रकौतूहलानां दशपुरं रन्तिदेयनृपस्य नगरं तस्य

बध्वः युवतयः दासां नेत्राणां कौतूहलानि विलासाः तेषाम्, आत्मबिम्बं स्वस्वरूपं पात्रीकुर्वन् दासां दृष्टिपथं गच्छन् आत्मानं स्वरूपं प्रत्यक्षीकुर्वन् ब्रज अमृतो गच्छ याहि ॥ २१ ॥

After crossing that river, you proceed further making yourself an object of curiosity to the eyes of the damsels of Dashapur, familiar with the sportive movements of their creeper-like eyebrows, having dark and variegated lustre flashing up owing to the uplifting of eye-lashes and adopting the beauty of the bees, following Kunda flowers, tossing about.

(O Cloud, crossing that river Charmanvati, you go ahead, showing your form to and enjoying the pleasure of the sportive movements of the eye-brows of young women of King Rantideva's Dashapur. The lifting up of the eye-lashes imparts dark and white colour to their eyes, which appear stealing as it were the beauty of the bees, following jasmine flowers, tossed about by the wind.) 51.

प्रभावर्तं जनपदमयं च्छायया गाहमानः

क्षेत्रं क्षत्रप्रघनपिशुनं कौरवं तद् ब्रजेयाः ।

राजन्यानां शितघरशतैर्यत्र गाण्डीशधन्वा

धारापार्वस्त्वमिव कमलान्धम्यवर्पन् मुखानि ॥ ५२ ॥

इदानीं पुण्योपावर्जननिमित्तं कुरुक्षेत्रे गमनं प्रति मेघ प्रवर्तयन्नाह । ब्रजेति ।

हे मेघ, अयानन्तरं प्रभावर्तं नाम जनपदं देशं छायाया स्वकीयच्छायाया गाहमानः प्रविशन् क्षत्रप्रघनपिशुनं क्षत्राणां क्षत्रिणाणां प्रघनं मयंकटं युद्धं कृत्य पिशुनं स्मारकं सूचकं तत् कौरवं क्षेत्रं कुरुणां इदं क्षेत्रं-कुरुक्षेत्रं ब्रजेयाः ब्रज । यत्र कुरुक्षेत्रे महाभारतयुद्धे गाण्डीशधन्वा गाण्डीवं धनुः यस्य सः अर्जुनः शिव-शरशतैः शितैः शतैः शतैः शराणां शतैः असंख्यशतैः सहस्रैः शतैः राज-न्यानां नृपाणां मुखानि अम्यवर्पन् अमिवः सर्वतः सर्वत्रिभु अवर्पन् अपूरयन् चिच्छेद् । यया त्वं धारापार्वः वर्षायाः धाराणां प्रपातैः पवनैः कमलानि पूरयति इव तद्वत् ॥ ५२ ॥

Entering next the Brahmavarta country with your sha-

dow, you should move on to the region of the Kauravas (Kurukshetra) which reminds one of the terrible battle the Kshatriyas, wherein Arjun showered hundreds of sharp arrows on the heads of kings, in the same way as you do on the lotuses by your showers.

(O Cloud, leaving Dashapur, you will enter the region of Brahmavarta with your shadow. From there onwards, you go to Kurukshetra, which reminds one of the dire Mahabharat battle between the Kshatriyas In it Arjun, bearing the Gandiva bow, had cut off the heads of kings, showering upon them hundreds of sharp arrows, as you do to the lotuses by your abundant showers) 52.

हित्वा हालामभिमतरसां रेवतीलोचनांकां

बन्धुप्रीत्या समरविमुखो लांगली याः सिपेवे ।

कृत्वा तासामभिगममपां सौम्य सारस्वतीना-

मन्तःशुद्धस्त्वमपि भविता वर्णमात्रेण कृष्णः । ५३ ॥

इदानीं कुरुक्षेत्रमाहात्म्यमाह । हित्वेति ।

हे सौम्य, तदा महाभारतयुद्धसमये बन्धुप्रीत्या पाण्डवकौरवस्नेहेन पाण्डवेषु कौरवेषु स्नेहिषु सम्बन्धिषु सुहृत्सु विद्यमानेषु सत्सु लांगली लांगलं हलं यस्यास्तीति बलभद्रः श्रीकृष्णस्य अग्रजो भ्राता समरविमुखः कुरुक्षेत्रमुद्ध-पराङ्मुखः भूत्वा अभिमतरसां अभिमतः अभीष्टः रसः स्वादुः यस्याः सा तां, रेवतीलोचनांकां रेवत्याः स्वपत्न्याः लोचनयन् चिह्नं यथा रेवतीलोचने मद्रा-वेशं कुरुतस्वतृस्वरूपं तद्गुणां स्त्रीनेत्रयत् मोहयन्ती हालां मदिरां हित्वा त्यक्त्वा याः सरस्वत्याः अपः सिपेवे आस्वादयामास । हे सौम्य त्वमपि तासां सारस्वतीनां सरस्वतीनदीस्थानां अपां जलानां अभिगमं पानं कृत्वा अन्तः-शुद्धः अंतरात्मनि श्वेतः अग्न्यन्तरनिर्मलः निष्पापः भविता भविष्यसि कृष्णः श्यामस्तु केवलं वर्णमात्रेण बाह्यवर्णेनैव अग्नेः मेघेन एव भविष्यसि ॥ ५३ ॥

O Gentle one, having drunk waters of the Saraswati, which Balaram, averse to war on account of love for his kinsmen, made use of, rejecting wine of agreeable taste with Revati's eyes reflected in it. You will be purified at heart, dark only in colour externally.

(O gentle cloud, Balaram, Shri Krishna's elder brother, who had taken no part in the battle of the Mahabharat on Kurukshetra, because of his love and relation with the Kauravas, the Pandavas and others, had made use of waters of the Saraswati river, abandoning sweet-tasting wine he was fond of and attractive like Revati eyes By drinking the water of this river, you too will be rendered white or pure at heart. Inwardly white, you will appear black only externally.) 53.

तस्मात् गच्छेरनुकनखलं शैलराजावतीर्णा

जहोः कन्यां सगरतनयस्वर्गसोपानपंक्तिम् ।

गौरीवक्त्रभ्रुकुटिरचनां या विहस्येव फेनैः

शंभोः केशप्रहणमकरोदिन्दुलग्नोमिहस्ता ॥ ५४ ॥

इदानीं कुरुक्षेत्रादप्यधिकं पवित्रं तीर्थं वर्णयन्माह । तस्मादिति ।

हे मेघ, त्वं तस्मात् कुरुक्षेत्रात् अनुकनखलं कनखलतीर्थं अनु लक्ष्मी-
कृत्य यस्य समीपं शैलराजावतीर्णा शैलराजः हिमवान् तत्र अवतीर्णा आगतां
स्वर्गात् पंक्तितां । पुनः सगरतनयानां सगरपुत्राणां स्वर्गगमने सोपानानां पंक्ति-
रूपां निःश्रेणीमिव निसरणीति लोके यदादृशी जहोः जह्वनामकराजस्यः कन्यां
जाह्नवीं गच्छेः गच्छ । या जाह्नवी गौरीवक्त्रभ्रुकुटिरचनां गौरीः मुखे सापत्न्य
भारात् या भ्रुकुट्याः रचना भ्रूमयः तां फेनैः विडिरपटलैः विहस्य इव
अशिपणस्य परितक्क्यं इन्दुलग्नोमिहस्ता सती शिवस्य जटाजूटस्थिते इन्दौ
चद्रमसि लम्बा मिलिता या ऊर्मयः कल्लोला एव हस्ता यस्याः सा शंभोः केश-
महशं अकरोत् । ५४ ॥

From there, you should go to Jammu's daughter—the Ganges—, descended from the Himalayas near Kankhal a staircase to heaven for Sagara's sons. Laughing as it were with her foam at the frowning face of Gauri, she caught hold of Shiva's hair with her hands, in the form of waves, touching the moon.

(O Cloud, going onward from Kurukshetra, you will reach a holy place named Kankhal, near where flows the

Ganges. Descended on the Himalayas from the sky and appearing like ■ flight of steps for Sagara's sons to ascend to heaven, the Ganges, as if laughing with her foam at Gauri's face with knit eye-brows, grasps Shankar's hair, with her hands, in the form of waves, touching the moon on Shiva's head.) 54.

तस्याः पातुं सुरगज इव व्योम्नि पूर्वार्धलम्बी
 त्वं चेदच्छस्फटिकविशदं तर्कयेस्तिर्यग्गम्भः ।
 संसर्पन्त्या सपदि भवतः स्रोतसि च्छायया सा
 स्यादस्थानोपगतयमुनासंगमेनाभिरामा ॥ ५५ ॥

हे मेघ, निर्धक् तिश्चीनः यया स्यात् तथा भूत्वा, तस्याः व्योम्नि आशरी आशरीगंगायाः जलं पातुमुद्यतः पूर्वार्धलम्बी पूर्वभागेन शृङ्गाप्रार्थ-
 शरीरेण लंघयमानः सुरगजः दिग्गजः इव, गंगायाः अच्छस्फटिकविशदं
 स्वच्छः निर्मलः स्फटिकोपलः तद्वन्निर्मलं अभः जलं पातुं इय त्वं तर्कयेः
 विचारयेच्चेत् तदा सपदि त्वरया वेगेन स्रोतसि प्रवाहे संसर्पन्त्या प्रसरन्त्या
 भवतः च्छायया सा गंगा अस्थानोपगतयमुनासंगमेन अस्थानान् प्रयागाद्यन्य-
 स्थानान् उपगतः इह कनराले आगतः प्राप्तः यमुनायाः संगमस्तेन गंगा-
 यमुनयोः ममागमस्तेन इव अभिरामा मनोहरा स्यान् भविष्यति तय कृष्ण-
 च्छायया श्रेतगंगायां जातः कृष्णयमुनायाः संगमः इव गंगा मनोहरं रूपं
 धारयिष्यति ॥ ५५ ॥

If, like a heavenly elephant with his forepart leaning against the sky, you think of drinking its crystal-clear-meandering water, she with your shadow swiftly moving along the stream, will appear beautiful, as if she has been united with the Yamuna at another place (than Prayag).

(O Cloud, if like a quarter-elephant bending low the front part of his body with the trunk to drink water of the Heavenly Ganges in the sky, you desire to drink in ■ slanting manner crystal clear water of the Ganges flowing by Kankhal, she, on account of your shadow falling in its swift current, will look charming, as if her confluence with

the Jamna has taken place not at Prayag but here on the bank at Kankhal.) 55.

आसीनानां सुरमितशिलं नाभिगन्धैर्मृगाणां

तस्या एव प्रभवमचलं प्राप्य गौरं तुषारैः ।

वक्ष्यस्यध्वमविनयने तस्य शृंगे निषण्णः

शोभां शुभ्रत्रिनयनवृषोत्सातपङ्कोपमेयाम् ॥ ५६ ॥

इदानीं हिमाचलतीर्थप्राप्तिमाह । आसीनेति ।

हे मेघ, आसीनानां उपविष्टानां मृगाणां वस्तूरीमृगाणां नाभिगन्धैः नाभिस्थितकस्तूरीगन्धैः परिमलैः सुरमितशिल सुरमिताः वासिताः शिलाः वृषदः यस्य तं, तस्याः गगायाः एव निश्चितं प्रभवं उत्पत्तिस्थानं, तुषारैः क्षिमजलकण-
धैः गौरं शुभ्रं अचलं हिमाचलं प्राप्य आस्ताद्य ध्वमविनयने मार्गपरिश्रमस्य
त्रिनयनं ध्वनोदनं विशेषेण संपूर्णतया नयनं निवृत्तिः येन सः तस्मिन्
एतादृशे तस्य हिमाचलस्य शृंगे त्वं निषण्णः उपविष्टः सन् शुभ्रत्रिनयनवृषो-
त्सातपङ्कोपमेयां शुभ्रः श्वेतः त्रिनयनस्य शिखस्य यो वृषः वृषभः तेन उत्सातः
उत्पादितः पङ्कः कर्दमः तेन सह उपमेयां उपमानयोग्यां विशेषप्रकारं शोभां
यद्यसि लप्स्यसे ॥ ५६ ॥

Having reached the mountain, the source of that very river, white with snow and with its rocks fragrant on account of musk of the deer sitting there, you, seated on its peak to remove fatigue of the journey, will be endowed with beauty, comparable to the mud dug up by the white bull of the three-eyed Lord Shiva.

(O Cloud, reaching the Himalayas, whose rocks have been rendered fragrant by musk in the navel of the deer sitting thereon, which is the source of that river and which appears white on account of raining snow, you resting on its summit to ward off fatigue of your journey, will assume the beauty like the mud thrown up by Nandi-the white bull of God Shankar-with his horn.) 56.

तं चेद्वायौ वहति सरलस्कंधसंघट्टजन्मा

वायंतोल्काक्षपितचमरीवालमारो दवाग्निः ।

अर्हस्येनं शमयितुमलं वारिधारासहस्रै-

रापन्नार्तिप्रशमनफलाः संपदो ह्युत्तमानाम् ॥ ५७ ॥

हे मेघ, वायौ वहति वेगेन वाति सति, सरलस्कन्धसंघट्टजन्मा सरला देवदारुवृक्षाः तेषां स्कन्धाः पुष्टशाखाः तासां संघट्टाः परस्परं घर्षणानि तैः जन्म उत्पत्तिर्यस्य सः । पुनः उत्काक्षपितचमरीगालभारः उत्काभिः उंबडियां इति लोके प्रमिद्वैज्वलद्भिः शाखाप्रशाखाखडैः क्षपितः भस्मीकृतः चमरीणां बाल-भारः पुच्छभारः येन सः । एतादृशः दवाग्निः दावानलोग्निं हिमाचलं बाधेत पीडयेत् चेत् एनं दावानल वारिधारासहस्रैः सहस्रशः जलधाराभिः अलं सपूर्ण-तया शमयितुं अर्हसि योग्योसि । हि यस्मात् उत्तमानां संपदः सर्वप्रकाराः शक्तयः आपन्नार्तिप्रशमनफलाः आपन्नानां आश्रितानां अर्तिः तस्याः प्रशमनं स्फोटनं निवारणं तदेव फलं तासां ततः सन्ति भवन्ति ॥ ५७ ॥

If the conflagration caused by the friction of branches of pine trees when the wind blows, destroys by its flames the abundance of Chamari's hair, it behoves you to extinguish it completely by thousands of your showers; for the riches of the best are verily for relieving the afflictions of the distressed

(O Cloud, if the wild fire, generated by thick branches of Devdar trees striking against one another when the wind blows violently, and burning with its sparks tufts of hair on tails of Chamari cows, proves calamitous to the Himalayas, you should thoroughly put it out by showering thousands of your rain streaks. The wealth and the prowess of the best of persons are really for removal of suffering of those, who come for shelter.) 57.

ये संरम्भोत्पत्तनरमसाः स्वांगमंगाय तस्मिन्

मुक्ताघ्नानं सपदि शरमा लंघयेयुर्मरन्तम् ।

तान् कुर्वीथास्तुष्टुलकरकावृष्टिदामावकीर्णान्

केषां न स्युः परिमण्डं निष्फलारम्भयत्नाः ॥ ५८ ॥

इदानीं शरभोपदासकचनव्याजेन हिमाचले निरुपद्रवविहारं कथयन्नाह ।

ये संरंभेति ।

इ मेघ, तस्मिन् हिमाचले संरंभोत्पन्नरमसाः संरंभेण तव गर्जनया जानव्याकुलतया त्वामुल्लंघ्याऽप्ये गमनेच्छया यत उत्पन्नं तल्लघनं तस्मिन् लसन् यत् रमसः त्वरा धौत्सुक्यं येषां ते । शरभाः ये लोके रोक्क षट्पञ्चने रोक्कटा इति संज्ञका महामृगभेदाः स्वांगयंगाय निजदेहास्यखण्डनाय, मुक्ता-
ध्वानं मुक्तं कृतं धाध्वानं धासमन्तात् मुहुः ध्वानं गर्जितं येन तं भवन्तं सपदि तत्क्षणं समकालमेव लंपयेयुः तवोल्लंघनप्रयत्नं कुर्युः तर्हि तान् तान् शरभान् तुमुलकरफारुष्टिहासावकीर्णान् तुमुला विपुला या करकाणां करा इति लोके तेषां वृद्धिः तद्भ्रं यत् हासं उपहासनं उपहास्य-हांसीपूर्वकं अवकीर्णान् व्याप्तान् विह्वलान् व्याकुलान् कुर्वीयाः कुद्वय । केषां पुरुषाणां निष्फलारंभयत्नाः फलर-
हिताः भारमाः तेषु ये यत्नाः प्रयत्नयः फलहीनकर्मरमप्रयत्नाः परिमवपदं पराजयरूपाः न स्युः अपि तु तादृशाः फलरहितकर्मणामारंभाः तेषु भारंभेषु च यत्नाः परानयाय उपहास्याय एव सन्ति भवन्ति ॥ ५८ ॥

There you should scatter away, putting to ridicule by heavy showers of hail, the Sharabhas, which impetuous in their scared flight, may suddenly obstruct you, loudly thundering, to the breaking up of their own limbs, whose commencement of futile efforts will not become an object of derision. ?

(The pleasure in the Himalayas is now expressed through the mocking at Roz animals. O Cloud, on hearing your thunder in that Himalaya mountain, the roz animals—Sharabhas—will be greatly perplexed. Crossing your path, they will be fleeing in haste, the destruction of their own bodies. Laughing at that, you cover them with heavy showers of hails, so as to prevent them from running away. This will save them from possible injury to their limbs in efforts to escape. In other words, your terrible showers of hail will not allow those—animals to flee far away or to over-cross your path, thus—affording protection to their bodies. Their futile efforts to run away will be laughed at by you. Those persons who embark upon useless and unprofitable tasks have their efforts ended in failure. They become an object of ridicule of others.) 58.

EXPLANATION FOR THE VARIENT ·

Shri Mallinath and other commentators have interpreted the word मुक्ताध्वान for the cloud in this verse as 'one who has given up the path' this is not correct. If the cloud keeps away or has kept itself away from the path, how can it shower hails on the Sharabhas? Here the cloud aims to stop the Roz animals from fleeing away by raining hails upon them, also saving thereby their bodies from destruction.

तत्र व्यक्तं दृपदि चरणन्यासमर्धेन्दुमौलेः

शश्वत्सिद्धैरुपहितगलि भक्तिनम्रः परीयाः ।

यस्मिन् दृष्टे मरणसिगमादूर्ध्वमुद्धूतपापाः

सङ्कल्पन्ते स्थिरगणपदप्राप्तये श्रद्धधानाः ॥ ५९ ॥

इदानीं हिमाचले विशेष कल्याणोपार्जनं कथयन्नाह । तत्रेति ।

हे मेघ, तत्र हिमाचले 'अर्धेन्दुमौले' अर्धश्चासौ इन्दुश्च अर्धेन्दु' स मौलौ मुकुटे जटाया वा यस्य तस्य श्री शम्भो चरणन्यास पादविन्यास पादाक राश्वत सततसिद्धैरुपहितगलि उपहित सपानित कृत गलि नैवेद्यादिपूजा यस्य तम् दृपदि शिलाया व्यक्त रूपं तया प्रकट अवलोक्यते तद् दृष्ट्वा 'त्य भक्तिनम्र' भक्त्या प्रह्वं सन् परीक्षा प्रदक्षिणीकुर्या ।

यस्मिन् चरणन्यासे पदावे दृष्टे सति श्रद्धधाना मनुष्या उद्धूतपापा गतकल्मषा भवन्ति । पुनः चरणविगमात् ऊर्ध्वं करणानां इन्द्रियाणां विगम विराम नीचनिर्गमनान्तरं स्थिरगणपदप्राप्तये स्थिर अविनश्वर गणानां शिष्य गणानां भक्तगणानां यत्पदं स्थानं परब्रह्मरूपं तस्य प्राप्तये सङ्कल्पन्ते समर्था भवन्ति ॥ ५९ ॥

Humble with devotion, you should circumambulate the foot-print of Shiva,—bearing the crescent moon on His Head—imprinted there on the rock and to which offerings are always brought by the Siddhas. On seeing it, those evincing faith and absolved from their sins will be destined to attain the eternal position of His attendants, after the body has perished.

(O Cloud, foot prints of God Shankar, who bears the crescent moon on His head, are clearly visible on rocks in that Himalaya. Out for pilgrimage in aeroplanes, the Siddhas worship those footprints. You too should adore and circumambulate them.

Devout persons, on seeing those footmarks, get themselves absolved from sins, and repair to the abode of Everlasting-Parabrahma-Lord Shiva-after death.) 59.

शब्दायन्ते मधुरमनिलैः कौचकाः पूर्यमाणाः

संरक्तामिस्त्रिपुरविजयो गीयते किन्नरीभिः ।

निर्हारी ते मुरज इव चेत् कन्दरेषु ध्वनिः स्यात्

संगीतार्थो ननु पशुपतेस्तत्र भावी समग्रः ॥ ६० ॥

इदानीं पञ्चकस्याने शिष्यपरितोषस्वरणमुपदिशन्नाह । शब्दायन्ते इति ।

हे मेघ, अनिलैः पवनैः पूर्यमाणाः भ्रियमाणाः कौचकाः सच्छिद्रवंशाः मधुरं यथा भरति तथा शब्दायन्ते शब्दं कुर्यन्ति । संरक्ताभिः भक्तिपरायणाभिः शंकरभक्त्यप्रीतियुक्ताभिः किन्नरीभिः त्रिपुरविजयः त्रिपुरखलरूपेण गीतं गीयते । एषु सर्वेषु संगीतेषु मध्ये तद्वत्सरे मुरजः इव मृदंग एव कन्दरेषु गुफासु निर्हारी निर्हारी प्रतिशब्दः पङ्क्तदो इति लोके तद्युक्तः प्रतिशब्दवान् ते तव ध्वनिः यद्वि स्यात् भवेत् चेत् तत्र पशुपतेः शंकरस्य ननु अवर्यं समग्रः संपूर्णः संगीतार्थः भावी भविष्यति । अर्थान् वंशानां शब्देषु, किन्नरीणां संगीते, मृदङ्गस्य अपूर्णता तव पङ्क्तदायता शब्देन पूरिता भविष्यति ॥ ६० ॥

The Bamboos, being filled with wind, produce a pleasant sound; Shiva's victory over Tripura is being sung by loving Kinnara ladies; if your thundering, resounding in the caves like a drum, be there, Shiva's paraphernalia for music will really be perfected.

(O Cloud, the hollow bamboos filled with wind sound sweetly. The wives of the Kinnaras deeply devoted to Shiva, sing about the slaughter of Tripurasur at His hands. If your rumbling, echoing out from the caves like a drum, will be there along with this music, the comple-

ment for musical concert at the time of Shiva's worship will indeed be completed. In other words, your thundering sound will wipe off the deficiency of a drum.)

The cloud wants to remove the great eagerness of those animals to escape. Hence the adjective मुक्ताब्धानं applied here to the cloud correctly means 'one who has done the roaring'. When the cloud thunders, the Roz animals become fear-stricken and prepare themselves for flight. If the cloud is afar, silent and changing the course, the Sharabhas will have no cause to run away.

तुमुक्तकरकावृष्टिपातावकीर्णान् is the text in most of the books published till now; but in the manuscript with us, it reads वृष्टिहासावकीर्णान्. In the commentary given below, also the word हास is accepted meaning उपहसन of ridicule. That is correct. After the word वृष्टि, the use of the word पात is redundant. The very word वृष्टि includes the fall of hails. The word वृष्टिपात conveys no proper sense. Hence 'covered by showers of hails' is the right meaning. 'Covered by the fall of showers hails' is a meaning not fitting in. Here the cloud is supposed to be mocking at the Roz animals, by covering with terrible shower of hails. To express—otherwise, make a fun of those animals—the Sharabhas—, by clouding them with showers of hails, thereby preventing them from running away hither and thither. Looking from this point of view, the reading वृष्टिपात does not seem correct. The word वृष्टिहासा as found in this manuscript 300 years old is apt and proper. 60.

प्रालेयाद्रेरुपतटमतिक्रस्य तांस्तान् विशेषान्

हंसद्वारं भृगुपतियशोवर्त्म यत् कौचरन्ध्रम् ।

तेनोदीचीं दिशमनुसरेस्तिर्यगायामशोभी

श्यामः पादो बलिनियमनाऽभ्युद्यतस्येव विष्णोः ॥६१॥

हे मेघ ! तान् तान् विशेषान् शंखचरणन्यासादीन् दर्शनीयान् पूर्वोक्तान्
अन्यान् वा तीर्थविशेषान् अतिवन्ध्य चक्ष्म्य, प्रातःयात्रेः हिमाचलस्य तपतटं तटं
तलेटीति लोके तत्र विद्यमानं, हंसद्वारं हंसानां द्वारसदृशं अनेन द्वारेण हंसा
मानससरोवरं यन्ति एतादृशं, मृगुपतिः शोवर्त्म मृगुपतेः परशुरामस्य यशसां
मार्गः चिह्नम्, पूर्वं परशुरामः शमुकपया प्राप्ताशखविद्यायां त्रैचर्यतशिखरस्य
भेदं कृत्वा तत्र रन्ध्रात्मकं मार्गं चक्रे एतत्कथया तस्य यशसः मार्गः । यन्
त्रैचरन्ध्रमस्ति त्रैचबिलं वर्तते तेन त्रैचबिलमार्गेण तिर्यगायामशोभी प्रथमं
तिर्यक् तिरश्चीनः पश्चात् आयामो विस्तारो दीर्घता तद्रूपः सन् शोभते इत्ये-
वंशीलः त्वं श्रोत्ररन्ध्रेण उन्नीचीं उत्तरां दिशं अनुसरेः यायाः । बलिनिघमनाभ्यु-
पतस्य बलेर्वैत्यस्य यज्ञियमनं निग्रहणं तस्मिन् अभ्युद्यतस्य तदुदमपरस्य
बिम्बोः धामनारत्नारस्य चिराद्गुरुपचरस्य बिम्बोः तिर्यगायामशोभी पातालं
प्रविशन् श्यामः पाद इव त्वं त्रैचबिलं प्रविश्य उत्तरां दिशं गच्छ ॥ ६१ ॥

Going beyond those various beautiful spots on the
slopes of the Himalaya, you, appearing beautiful on account
of your oblique length and resembling the black foot of
Vishnu, prepared to restrain Bali, should fly northwards by
that Kraunch defile, by which swans proceed to the manas
lake and which has contributed to Parashurama's glory.

(O cloud, having gone beyond Shankar's footsteps and
various holy places, you will reach Kraunch defile on the
slope of the Himalaya, a door as it were for swans to go
to lake Maras and pointing the path of Parshuram's fame.
Enter it somewhat obliquely, stretch yourself to come
out and proceed thence northwards. Going into that
Kraunch gap, you will appear as beautiful as the black leg
of Vaman—Vishnu's incarnation—ready to restrain king
Bali, placed at first obliquely and then extended.) 61.

गत्वा चोर्ध्वं दशमुखमुजोच्छ्रामितप्रस्यसंधेः

चैलासस्य त्रिदशवनितादर्पणस्यातिथिः स्याः ।

मृगोन्ध्रार्पः वृमुदविशद्वैर्यो वितत्य स्थितः सं

राशीभूतः प्रतिदिशमिव त्र्यम्बकस्याट्टहासः ॥ ६२ ॥

इदानीं चैलासप्रतिमाह—गत्वेति ।

२ मे० पृ०

हे मेघ, त्वं चैव नन्वाग्निरित्य पुन ऊर्ध्वं गत्वा आकाश दशमुखमुनेच्छ्वा
सितप्रस्थसधे दशमुख रावण तस्य भुजाभि चच्छ्वामिता शिथिलीकृता
प्रस्थाना शृगाणा सन्धयो यस्य स तस्य। पुन त्रिदशयनितादर्पणस्य त्रिदशाना
अमराणां ललना तासां मुदुररूपस्य, कैलासस्य, अतिथि प्रादुणक प्रादुण
पारोणोऽति लोके स्या भवे । य कैलास कुमुदविशदै वैरवोऽत्र ले शृङ्गेच्छ्वयै
शृगाणा उत्ततिभि अ यतोऽत्र शृङ्गे स आकाश त्रितय व्याप्य स्थित ।
प्रतिदिश दिश दिश प्रति पूवपश्चिमादिदिशदिशु मयत्रैव राशभूत निचयस्थित,
इयम्बदस्य महेश्वरस्य अट्टास इव कैलास स्थितोस्ति ॥ ६२ ॥

Going onwards, you be the guest of mount Kailas,—
whose summit-joints have been loosened by Ravana's
arms, which is a mirror for heavenly damsels, and which
stands overspreading the sky with lofty lotus white peaks,
as though it were the loud laughter of the three-eyed lord
Shiva, accumulated in a heap all around everywhere

(O cloud, crossing that Kraunch gap and flying ahead
in the sky, you should become the guest of mount Kailas,
the joints of whose peaks have been rendered loose by
Ravana's arms and which appears like a looking glass for
the wives of gods : That Kailas stands overspread in the
sky with its high peaks, white as lotus flowers and looking
as it were the loud laughter of Shiva, gathered around in
all directions) 62

उत्पश्यामि त्वयि तटगते स्निग्धमिनांजनाभे

मद्यः दृच्छद्विरदरदनच्छेदगौरस्य तस्य ।

शोभामद्रेः स्तिमितनयनप्रेक्षणीया भवित्री-

ममन्यस्ते मति हलमृतो मेचक्रे वामसीव ॥ ६३ ॥

इदानीं शोभाशिशोत्पादनेन कैलासस्यापि उल्लस्योपकारित्यमाह—
उत्पश्यामीनि ।

हे मेघ, स्निग्धमिनांजनाभे स्निग्ध घृतादियुक्त मित्र घृतादिना मर्दित यत्
अचनं कञ्जल कान्ठ औषण इति लोके तत्तदृशा आभा शोभा पान्तिरस्य म
तस्मिन् । एतादृशे त्वयि तटगते मति कैलासस्य शृङ्ग आरुढे सति मद्य कृत-

द्विरदरदनच्छेदगौरस्य सद्यस्तत्कालं कृतः खिन्नः यः द्विरदस्य गजस्य दन्तस्व-
स्य य' छेद' तद्वन् गौरस्य उज्ज्वलस्य तस्य अद्रेः पर्वतस्य कैलासस्य शोभां
स्तिमितनयनप्रेक्षणीयां निश्चलनयनावलोकनीयां मण्डितो भाविनी उत्पश्यामि,
स्थिरनयनै दर्शनीया शोभा मण्डित्यतीति तर्कयामि। यथा श्वेतवर्णस्य हलभृतः
मलमद्रस्य अमन्यस्ते मेचके आनाशरगे नीले घेरो। वादळी रग इति लोके
वाससी वस्त्रे स्कन्धयोरवधारिते स्कधारोपिते सति यादृशी स्थिरनयनप्रेक्षणीया
शोभा भवति तद्वत् ॥ ६३ ॥

When you resembling glossy and powdered collyrium,
will be staying on its slopes, I imagine, the beauty of that
mountain, white like a piece of elephant's tusk just cut off,
will be worthy to be gazed at with steady eyes, like the
dark scarf of Bolaram placed on his shoulder

(O cloud, when you, appearing like black collyrium
powdered in ghee, will ascend the peak of Kailas, I think,
the grace of that mountain, white like a piece of ivory
freshly cut, will be fit to be looked at with fixed eyes.
Balbhadra, handsome white in body, becomes nice to see,
when he puts on a dark-blue upper garment on his
shoulder. In the same way, when you, black in colour,
will rest on that beautiful white Kailas, you will assume a
beauty, charming to the eyes.) 63.

तस्मिन् दित्वा भुजगमलयं शंभुना दत्तहस्ता

क्रीडाशैले यदि च निचरेत् पादचारेण गौरी ।

भंगीभक्त्या निरचितवपुः स्तम्भितान्तर्बल्लोचः

सोपानत्वं कुरु मणितटारोहणायाग्रयायी ॥ ६४ ॥

इदानीं समामहेरायोः परितोषाय मेघ उपदिशन्नाह—तस्मिन्निति ।

■ मेघ तस्मिन् क्रीडाशैले समामहेरायोः क्रीडास्थानरूपे कैलासपर्वते
भुजगमलयं मण्डितं परिन्द्य शंभुना शिवेन दत्तहस्ता अपितहस्ता
हस्तामलयेन नीता गौरी पार्यती पादचारेण चरणचर्मणेन यदि निचरेत् तदा
तस्याः मणितटारोहणाय मणिमयः तटः विस्तृतः उपरिगतः प्रदेशः तत्र आरो-
हणं तदुपरि गमनं तस्मै भङ्गीभक्त्या भङ्गीनां पर्ययां पगथियां इति लोकेभक्त्या

विभागेन विरचितं वपुः शरीरं येन सः स्तम्भितान्तर्जलौघः स्तम्भितः स्थिरीकृतः
निश्चलीकृतः अन्तर्मध्ये जलौघः नीरसमूहो येन सः, एतादृशः त्वं अप्रयायी
पुरोगो भूत्वा सोपानत्वं निम्नेणिकात्वं कुरु विधेहि ॥ ६४ ॥

If on that pleasure mount, Gauri, given hand by Shiva casting off his serpent-bracelet, moves about on foot, you go in front of her and form a flight of steps to ascend the jewelled slopes, with your mass of water controlled within and arranged into steps.

(O cloud, if on that mount Kailas, the pleasure-resort of Shankar and Parvati, Parvati supported by Shankar's hand, leaving aside his serpent-bracelet, walks about on foot, you move ahead and form a flight of steps for them to ascend the mountain slopes bedecked with jewels. At that time, conceal your watery content within and arrange yourself into steps of proper dimensions.) 64.

तत्रावश्यं कुलिशवलयोद्धटनोद्ग्रीर्णतोयं

नेष्यन्ति त्वां सुरयुवतयो यन्त्रधारागृहत्वम् ।

तेभ्यो मोक्षस्तव यदि सखे घर्मलब्धस्य न स्यात्

क्रीडालोलाः भवणपरुषैर्गर्जितैर्भीषयेस्ताः ॥ ६५ ॥

इदानीं अमररमणीनां क्रीडाकारित्वे पयोदं प्रक्षोभयन् स्वकार्यसिद्धयर्थं
अमृतो गमनाय सूचयन् आह—तथेति ।

हे मेघ, तत्र कैलामोपरि सोपानत्वं प्राप्ते स्थाने सुरयुवतयः देवांगनाः
कुलिशवलयोद्धटनोद्ग्रीर्णतोयं कुलिशानां क्षीरकाणां वलयानि दस्तपरिष्ठाणि
कंकणानि तैः तेषां अभ्यागैः एद्वघटनं रजनं तेन उद्ग्रीर्णं वान्तं निर्गतं
तोयं जलं यस्य सः तं त्वां यन्त्रधारागृहत्वं नेष्यन्ति, यन्त्रं कृत्रिममापनैः रचिताः
धाराः तासां गृहत्वं नेष्यन्ति प्रार्थयन्ति । हे सखे घर्मलब्धस्य सोपान-
रूपबन्धनेन जातः घर्मः स एव लब्धः प्राप्तो येन सः तस्य ते तव ताभ्यः
सुरांगनाभ्यः तव मोक्षे मुक्तिः मोक्षन यदि न स्यात् चेत्तदा क्रीडालोलाः पेलि-
लंपटाः ताः सुरयुवतीः भवणपरुषैः कर्णकठोरैः गर्जितैः गर्जितध्वनिभिः भीषये-
तासयेः ॥ ६५ ॥

The celestial damsels will surely transform you there

in to a shower-bath, your water being thrown out by striking against their diamond-studded bangles. O friend, if you, obtained in the hot season, can have no escape from there, then frighten them, engaged in sport, by your thunders, harsh to hear.

(O cloud, cast in the form of steps on that mount Kailas, you will be scratched against by heavenly damsels with the sharp ends of their diamond-studded bangles. thereby your body will appear like a machine, omitting forth various streaks of showers. In other words, they will get you discharged of water. O friend, if you, formed in to steps and oppressed by heat, be not allowed to escape by them, then inspire fear in them, engaged in sport, by your thunder, dreadful to the ears.) 65.

हेमाम्भोजप्रसवसलिलं मानसस्याददानः

कुर्वन् कामं क्षणमुखपटप्रीतिमैरावतस्य ।

ध्रुवन् कल्पद्रुमकिसलयान्यंशुकानीव वातै-

र्नानाचेष्टैर्जलद ललितैर्निर्विशेस्तं नगेन्द्रम् ॥ ६६ ॥

इदानीं कैलासोपभोगप्रकारमाह—हेमाम्भोजेति ।

हेजलदमेध, त्वं हेमाम्भोजप्रसवसलिलं हेमः स्वर्णस्य अम्भोजानि कमलानि प्रसूते यत् प्रसव्यं सुवर्णकमलजनकं मानसस्य मानससरोवरस्य सलिलं जलं आददानः कृन्, ऐरावतस्य इन्द्रविपस्य कामं स्वेच्छया क्षणमुखपटप्रीतिं क्षणं यावत् मुखपटेन ऐरावतवज्रस्य मुखे बद्धः पटः तेन सह प्रीतिं कुर्वन् लोके गजानां मुखेषु पटाः बध्यन्ते ते पटवटा इति प्रसिद्धाः तेन पटवटेन प्रीतिं कुर्वन् । पुनः कल्पद्रुमकिसलयानि कल्पद्रुमस्य कोमलानि कुपत्रानि यत्र स्थिता-नि अंशुकानि इव अम्भराणि इव वातैः पवनैः ध्रुवन् । इत्थंभूतैः ललितैः सुन्दरैः नानाचेष्टैः बहुविधचेष्टितैः विलासैः तं नगेन्द्रं निर्विशेन आभवेष्टाः ॥ ६६ ॥

Taking up the water of Lake Manas, producing golden lotuses; delighting at will the Airavat by supplying him for a moment a face-cloth; shaking off with your breezes the sprouts of the desire-yielding tree as if they were silken

garments with such like various beautiful movements, O cloud, you should find enjoyment in that Lord of the mountains

(The Megha is now advised to enjoy himself in Kailas O cloud, drinking the water of Lake Manas where golden lotuses spring, sporting at will with the embroidered cloth covering the face of Airavat, fanning the sprouts of the wishing tree like clothes suspended—with such and other sportive movements you delight yourself awhile on the Kailas) 66

तस्योत्संगे प्रणयिन इव सस्तगंगादुकूलं

न त्वं दृष्ट्वा न पुनरलसां ज्ञास्यसे कामचारिन् ।

या यः काले वहति सलिलोद्गारमुच्चैरिमानै-

र्मुक्ताजालप्रथितमलकं कामिनीवाभ्रतृन्दम् ॥ ६७ ॥

अलकापुरी वर्णनम् १

इदानीं कैलासे अलकापुरीस्थान दर्शयन्नाह—तस्येति ।

हे मेघ, हे कामचारिन् स्वेच्छागतिक, प्रणयिन वल्लभस्य च संगे अग्नौ इव सस्तदुकूला गलितपटुकूला युवती इव, तस्य कैलासस्य उत्तमगे गंगा इव दुकूल श्वेतवस्त्र यस्या सा ता अलका कुबेरनगरी दृष्ट्वा उपलभ्य त्वं पुन न ज्ञास्यसे इति न अपितु ज्ञास्यसे एव अर्थात् यस्या अलकाया किल मन्दाकिनी वहति तथा या अभिज्ञानभूतया अवश्य अलकानगरी यस्या ज्ञातुं शक्या इति भाव । या अलकानगरी, मुक्ताजालप्रथित अलक कामिनी इव कामिनी स्वैरिणी गौरवर्णा स्त्री मुक्ताफलममूदेन संचित मुक्ति अलकं कुटिल विशेषप्रकारेण संचित वेशपाश यथा वहति धारयति तथा यं युष्माकं काले वर्णनमये उच्चैरिमाने उच्चैः गतोन्नता मत्तभृङ्गप्रसादा येषु नै मत्तभृङ्गप्रसादा सलिलोद्गार सलिलस्य उद्गारा बिन्दवः पतन्ति यस्मात् सलिल उद्गिरन्ति इति तत् अभ्रतृन्द अभ्राणा मेघानां समूहं या अलकापुरी वहति धारयति 'विमानोऽस्त्री देवयाने सप्तभूमौ च मञ्जनि' इति ॥ ६७ ॥

O you, wandering at will, it is not that you will not be indeed recognising Alaka, seeing her there on the mountain slope with her garment of Ganges slipped off, as

on a lover's lap Full of lofty mansions, it bears during your season, a mass of clouds shedding water, like a damsel having her braid ornamented with pearl strings

DESCRIPTION OF ALAKAPURI I

The cloud is now shown Alakapuri in Kailas

(O Cloud, wanderer at will, it will not be that you will not be knowing Kubera's Alaka after reaching it With her garment of Ganges slipped off, she will be appearing white and beautiful like a woman lying in her lover's lap with clothes disarranged : You will be able to recognise that city for certain by help of the Ganges flowing by her side A woman, fair in colour, appears beautiful with a black braids of hair adorned with pearl strings Likewise, during your season—the monsoon—the city of Alaka with lofty seven—storied mansions, appears beautiful with dark cloud, showering drops of water) 67

विपुद्गन्तं ललितवन्तिता सेन्द्रचापं सचित्रा

या नः काले प्रवृत्तमुरना स्निग्धगंभीरघोषम् ।

अन्तस्तोयं मणिमयभ्रुवस्तुगमभ्रंलिहाश्रुः

प्रामादाम्ना तुलयितुमलं यत्र तैस्तैरिशेषैः ॥ ६८ ॥

अलकापुरी वर्णनम् २

इति ॥ अलकाप्रामादाम्ना मेघस्य च समानतारण्यन्पूर्वक अलका वर्णन-
प्राद—विपुद्गन्ति ॥

हे मेघ, यत्र अलकानगर्या प्रासादाः सप्तमूर्धिकाणि घवलगृणाणि त्वा
तुलयितुं शक्ति अलमसर्था मन्ति । कीदृश मरुत कीदृशा प्रासादाः द्वयो
माण्येन नैस्त्र्य तोलन शक्यमेवेति मार । विपुद्गन्तं विद्यन् विद्यते यत्र स
विपुद्गान् १ विपुद्गन्तप्रयुक्त मूर्धामिनीमहित त्वा ललितवन्तिता ललिता
विशिष्टविलानदुक्ता सुन्दर्यो येषु ता प्रामादा । सेन्द्रचाप बहुवर्णपूर्णसेन्द्रचार-
सयुक्तम्, मन्त्रिना नानावर्णवृत्तिचित्रैरलङ्कितम् प्रामादा । स्निग्धगंभीरघोषा
स्निग्ध वर्णमनोहर गंभीर घेष शब्द यस्यासी त्वा, या अलकापुरा य-

युष्माक काले वर्षासमये प्रहृतमुरजा आस्फलितमृदगा प्रासादाः । अन्तस्तोयं मध्ये चलपूर्णं त्वा, मणिमयमुव अन्तर्नलप्रकाशयुक्तत्वेन महामूल्या मणयः 'पाणिदारः' विविधरत्नानि तैर्नटिता भूः येषां ते प्रासादाः । अर्थात् प्रासादानां भूषणं जलगर्भितमहामूल्यरत्नैर्नटितं, रत्नघटितशिलादिकाभिराच्छादितमस्तीति । यथा मेघ जलगर्भितस्तथा प्रासादा अपि चलगर्भितरत्ननटितभूषणा इति । तुङ्ग मद्धान्त उन्नत त्वा, अभ्रलिङ्गाग्रा अभ्र आकारा लिहन्तीति अग्राणि उपरि मूमिकानि विमानानि येषां ते प्रासादाः । इत्थं तैस्तैः उपयुक्तैः विरोधैः भिन्नभिन्नप्रकारैः तच्च च साम्येन ते प्रासादा त्वा तुल्यितुं अलं पूणतया समर्था सन्ति ॥ ६८ ॥

(Alaka) Where the mansions with winsome women, pictures, resonant drums, floor inlaid with gems and cloud kissing summits can well stand in comparison with you, endowed with lightning and rainbow, possessed of sweet deep rumbling during the rains, with water inside and lofty

DESCRIPTION OF ALAKAPURI 2

(comparison between the cloud and the palaces in Alakapuri O Cloud, in that city of Alakapuri, there are seven-storied palaces, well able to be compared with you or to bear you Now hear in what respects, they can compete with you

Just as you are accompanied by your wife, the lightning, those palaces have beautiful ladies sporting in them You possess a rainbow of red, yellow, green and blue colour Likewise they have fine pictures, drawn in beautiful colours and designs You have a gentle and sweet rumbling sound Similarly, those palaces resound with the sounds of drums in your season—the rains If you are filled with water inside, the floors of those mansions are set with diamonds, rubies, pearls, sapphires, emeralds and other jewels You appear to be high, but the summits of those palaces are equally lofty and seem to be touching

the sky. Palaces in Alakapuri can thus well be compared with you They can bear you nicely.) 68

शुष्पश्यामा दिनकरहयस्पर्धिनो यत्र वाहाः

शैलोदग्रास्त्वमिव करिणो वृष्टिमन्तः प्रभेदात् ।

योधाग्रण्यः प्रतिदिशमुखं संयुगे तस्थिवांसः

प्रत्यादिष्टाभरणरुचयश्चन्द्रहासव्रणांकैः ॥ ६९ ॥

अलकापुरी वर्णनम् ३

हे मेघ, यत्र अलकायां अश्याः शष्पश्यामाः शष्पं गाढहरितवर्णं ईषच्छ्यामं हरितं तृणं तरसदृशाः अश्याः दिनकरहयस्पर्धिनः दिनकरस्य सूर्यस्य ये हयास्तुरंगास्तान्स्पर्धन्ते इत्येषशीलाः सन्ति । यस्या अलकायां शैलोदमाः पर्यतोन्नता करिणः गजाः त्वमिव त्वं यथा वृष्टिं करोषि तद्वत् प्रभेदात् भद्र-
क्षणात् वृष्टिमन्तः भद्रजलस्त्राविणः सन्ति । यस्यां अलकायां च संयुगे संग्रामे सर्वकालं प्रतिदिशमुखं प्रत्येकदिशायां दिशं दिशं प्रति तस्थिवांसः सज्जाः चन्द्रहासव्रणांकैः चन्द्रहासः विशेषप्रकारः अस्तिः तस्य व्रणानां अंकैः युद्धेन जातैः चिह्नैः प्रत्यादिष्टाभरणरुचयः प्रत्यादिष्टा निराकृता आभरणानां रुचयः यैः एता-
दृशाः योधाग्रण्यः योधानां अग्रण्यः सुभटाः सन्ति ॥ ६९ ॥

(Alaka) Where deep-green horses can vie with the horses of the sun; where elephants as high as mountains are possessed of showers as you are on account of their rut; where the best of warriors stay firm in battle in every direction with marks of wounds by scimitars setting at naught the brilliance of the ornaments.

DESCRIPTION OF ALAKAPURI 3.

(O Cloud, the horses in Alakapuri, green-black in colour like tender grass, can compete with the horses of the sun, You are showering the rain Likewise, elephants in Alakapuri, as high as a mountain, shower their water-like rut. There are also in Alaka the best of warriors, standing ready for fight at any time in all directions The marks of wounds caused by scimitars (chandrahas) on

their bodies during the battle leave them no desire for wearing ornaments') 69.

आनन्दोत्थं नयनसलिलं यत्र नान्यैर्निमित्तै-

र्नान्यस्तापः कुसुमशरजादिष्टसंयोगसाध्यात् ।

नाप्यन्यत्र प्रणयकलहाद् विप्रयोगोपपत्ति-

चित्तेशानां न च खलु वयो यौवनादन्यदस्ति ॥ ७० ॥

अलकापुरी वर्णनम् ४

हे मेघ, यस्यां अलकायां चित्तेशानां यक्षाणां गुह्यकानां आनन्दोत्थं हर्षोत्पन्नं नेत्रजलमस्ति । न पुनरन्यैर्निमित्तैः इष्टप्रियोगादिभिः कारणैर्जनितं नयनेषु अश्रु चागच्छति ।

पुनः यस्यां च इष्टसंयोगसाध्यात् इष्टस्य संयोगेन साध्यात् इष्टानां प्रियाणां प्रियाङ्गनानां च संयोगेन शाम्यते सः तस्मात् कुसुमशरजान् पन्दर्पोद्भूतात्तापान् अन्यस्तापो मृत्युप्रियोगव्याधिद्विषतादिजनितो नास्ति । पुनः यस्यां अलकायां स्त्रीपुंसं प्रणयकलहादन्यत्र प्रीतिकलहं विना अन्यत्र अन्यकारणैः विप्रयोगो नास्ति ।

पुनः यस्यां अलकायां खलु निश्चयेन यौवनादन्यत्र वयो नास्ति अयस्यां न विद्यते । तु पुनर्दृढलक्षणं वयो नास्ति ॥ ७० ॥

(Alaka) Where tears from eyes flow through delight and not for any other reason; where there is no other fever except that caused by love pangs and curable by union with the beloved; where there is no other incidence of separation except one due to quarrel in love and where the Lords of wealth have no other age but the youth

DESCRIPTION OF ALAKAPURI 4

(O Cloud, the Yakshas or the Guhyakas living in Alakapuri and their wives always get tears of joy. They never have tears for any other cause as grief, sorrow or separation.

They are never afflicted with death, separation, disease, poverty etc. The only affliction they have is that from

the God of love, which can be cured by union with the beloved.

There is no other kind of quarrel or bickering there except that arising from love-sports.

Those Yakshas in Alakapuri also enjoy no other age but the youth. They never get old 70.

यस्यां यक्षाः सितमणिमयान्येत्य हर्म्यस्थलानि

व्योतिश्छायाकुसुमरचनान्युत्तमस्त्रीसहायाः ।

आसेवन्ते मधु रतिफलं कल्पवृक्षप्रसृतं

त्वद्गंभीरघनिषु शनकैः पुष्करेणाहतेषु ॥ ७१ ॥

अलकापुरी वर्णनम् ५

हे मेघ, यस्यां अलकायां उत्तमस्त्रीसहायाः उत्तमाः रूपगुणसहिताः स्त्रियः नार्य एव सहायाः येषां ते धरसुन्दरीसहिताः यक्षाः गुह्यराः, सितमणिमयानि सितानि पद्मलानि प्रभायुक्तानि मणयः रत्नानि येषु तानि रत्नजडितानि । व्योतिश्छायाकुसुमरचनानि व्योतिषां नक्षत्राणां छायाः प्रतिबिम्बानि तान्देव कुसुमरचनानि येषु तानि एतादृशानि हर्म्यस्थलानि एतय हर्म्याणां उपरिभागे आकाशिकायां गत्या । त्वद्गंभीरघनिषु त्वत्सदृशः संभोरः सुभगः घनिः येषु तेषु पुष्करेषु वृन्देषु शनकैः मंदं आहतेषु आम्फावितेषु सत्सु कल्पवृक्षप्रसृतं कल्पवृक्षोत्पन्नं, रतिफलं रतिः संभोग एव फल यस्य सत् एतादृशं मधु स्त्रीभोगे आनन्ददायिनीं मदिरां आसेवन्ते उपभुजन्ते पिबन्ति ॥ ७१ ॥

(Alaka) Where the Yakshas, accompanied by beautiful women, having repaired to mansions, studded with crystals and reflecting the images of stars resembling flowers, enjoy the Ratiphala wine, yielded by the wish fulfilling tree; while drums, sounding deeply like your thunder, are being beaten harmoniously.

DESCRIPTION OF ALAKAPURI 5

(O Cloud, in that city of Alakapuri, the Yakshas having gone up the terraces of their palaces inlaid with sapphires and appearing as if interwoven with flowers on account

of the reflected images of stars in them drink in the company of beautiful women, the wine coming forth from the wishing tree and contributing to pleasure in sexual union; while drums deep in sound like your thunder are being gently beaten.) 71.

गत्युत्कम्पादलकपतितैर्यत्र मन्दारपुष्पैः

पत्रच्छेदैः कनककमलैः कर्णविस्रंसिमिथ ।

मुक्ताजालैः स्तनपरिसरच्छिन्नसूत्रैश्च द्वारै-

र्नशो मार्गः सवितुरुदये सूच्यते कामिनीनाम् ॥ ७२ ॥

अलकापुरी वर्णनम् ६

हे मेघ यत्र यस्यां अलकायां कामिनीनां गृंगारिणीनां स्त्रीणां गत्युत्कम्पात्
गत्या शीघ्रगमनेन गमनजनितः उत्कम्पः चलनं तस्मान्, अलकपतितैः
अलकेभ्यः कुटिलवेशपाशेभ्यः पतितैः मन्दारपुष्पैः कल्पवृक्षकुसुमैः, पत्रच्छेदैः
नागवल्लीशकलैः, कर्णविस्रंसिमिः कर्णपरिभ्रष्टैः कर्णेभ्यः पतितैः कनककमलैः,
स्तनपरिसरच्छिन्नसूत्रैः स्तनपरिसरेण कुचप्रदेशविस्तारेण विपुलपुष्टस्वना-
स्फालनेन द्विभ्रानि सूत्राणि दोराः चेपां तैः मुक्ताजालैः मौक्तिककलापैः
मुक्तागुप्तितैः द्वारैः इत्यादिभिः सवितुः सूर्यस्य उदये नैराः निशायां भवः मार्गः
सूच्यते ॥ ७२ ॥

(Alaka) Where the path gone over by young women at night is shown at sunrise by Mandar flowers dropped from the tresses, by pieces of patra creepers and golden lotuses slipped away from ears and by necklaces and garlands with their strings cut off by contact with their breasts, on account of their agitated gait.

DESCRIPTION OF ALAKA 6.

(O Cloud, in that Alaka, the path traversed by love torn ladies at night is pointed out at sun-rise by flowers of the Kalpa vruksha tree fallen off from the braid, by pieces of betel leaf dropped from the mouth, by golden lotuses come down from ears, and by wreaths and necklaces

with their threads broken by expansive breasts, owing to swift bodily movements while walking.) 72.

नीवीयन्धोच्छ्रसितशिथिलं यत्र यक्षांगनानां

क्षौमं रागादनिमृतकरेष्वक्षिपत्सु प्रियेषु ।

अर्चिस्तुंगानमिमुक्षमपि प्राप्य रत्नप्रदीपान्

हीमूढानां भवति विफलप्रेरितधूर्णमुष्टिः ॥ ७३ ॥

अलकापुरी वर्णनम् ७

उपमुञ्चैः अन्यैर्बन्धमाजैः चह्नैः अलकां शास्यस्येव इति वर्णयन्ने आह—
नीवीति ।

हे मेघ, यत्र अलकायां हीमूढानां लज्जाश्रयाकुलितानां यक्षांगनानां गुह्यक-
क्षीणां, नीवीबन्धः नीवीशाटवपट्टिका सस्याः बन्धस्य उच्छ्रसितं शिथिलीभवनं तेन
शिथिलं श्लथीभूतं क्षौमं दुर्बलं अनिमृतकरेषु चञ्चलहस्तेषु उपलक्षणेपु प्रियेषु
आक्षिपत्सु रागात् हास्येन आकर्षत्सु सत्सु अर्चिस्तुंगान् अर्चिषा विरोप-
प्रकाशमानान् महाद्युतीन् रत्नप्रदीपान् अभिमुखं सम्मुख प्राप्यापि दीपशान्तये
धूर्णमुष्टिः अविलादिसुगन्धिद्रव्यस्य विफलप्रेरितः मुष्टिः निष्फलप्रक्षिप्तः भवति
रत्नप्रदीपानां प्रकाशानां अग्निश्वरत्नेन अविलादिप्रक्षेपेणापि दीपनिर्माणः
दीपशान्तिर्न भवति अन्यकारं न व्याप्नोति ॥ ७३ ॥

(Alaka) Where the handful of powder thrown by
Yaksha women overcome with shame, and with their
silken garment, loosened on account of the untying of the
knot, being snatched away through love by lovers with
swift hands, is rendered futile, though it reaches powerful
jewel-lamps with high flame.

DESCRIPTION OF ALAKA 7.

(O Cloud, in that Alakapuri, when the silken garment,
loosened by slackening the knot, of Yaksha women,
overpowered by shame, is being taken away by sporting
lovers with quick hands, those women throw handfuls of
fragrant powder on lamps to extinguish them and to cause
darkness; but their efforts prove futile, as they are not the

lamps burning with oil . They are in reality the jewel lamps, with rays of light emerging from them . Hence their light could not be put out by throwing on them handfuls of fragrant powder) 73

हस्ते लीलामलमलकं बालकुन्दानुनिद्धं

नीता रोध्रप्रसरजमा पाण्डुतामाननश्रीः ।

चूडापाशे ननुरवरकं चारु कर्णे शिरीषं

सीमन्ते च त्र्यदुपगमजं यत्र नीपं वधूनाम् ॥ ७४ ॥

अलङ्कारपुरी वर्णनम् ८

पुन अलङ्काराया परिचयं निरूपयताह—हस्त इति ।

हे मेघ यत्र यस्या अलङ्काराया वधूना ननपरिणीतपुरतीना हस्ते नीलामल लीलामलं श्रीङ्गारं धारिन् कमल वर्तते ।

बालकुन्दानुनिद्धं बालकुन्दा अविरसिता डोलरकलिका तै अनुनिद्धं व्याप्तं प्रथितं डोलरकलिकागुणकन कलिकामूपणं तालुप्रदेशश्चिन्ति माधत-
केशमध्यभागे वधूना अलकं पङ्कजं वर्तते ।

रोध्रप्रसरजसा रोध्राणां लोदरदृग्नाणां प्रसवा पुष्पाणि तेषां रत्नं पुष्प-
परागं तेन तल्लेपेन वधूना आननश्री मुखशोभा पाण्डुता गौरता नीता प्राप्ता वर्तते ।

यस्यां पुष्पां वधूना चूडापाशे घग्मिले ननुरवरं वर्तते । कर्णं च चारु-
सुन्दरं शिरःपुष्पं वर्तते । सीमन्ते मेयो इति लोपं मस्तकस्य मध्ये देशरीत्या
त्र्यदुपगमजं तत्र तत्र उपगम आगमं वर्षाकालं तस्मिन् समये नायते इति
त्यदोषागमनोत्पन्नं नीपं वदम्बपुष्पं वर्तते ॥ ७४ ॥

(Alaka) Where women bear a sporting lotus in hand, their hair are wreathed with fresh Kunda flowers, the beauty of their face has been rendered pale white by pollen of lodhra flowers, they bear a fresh Kurava flower on their hair knot, a fine shurish flower in the ear and a Kadamb flower, sprung at your advent, at the parting of the hair

DESCRIPTION OF ALAKAPURI ॥

(O Cloud, in Alakapuri, young women, recently married, dangle in their hands a lotus flower to sport. Their tresses of hair are adorned with unopened buds of Kunda flowers. They besmear fine fragrant powder of the pollen of lodhra flowers to whiten their faces. They tastefully decorate their hair-knot by fresh Kurava flowers and ears with soft and silby shirish flowers. At the parting of the hair, they bear Kadamba flowers, which bloom at your approach the rainy season) 74

यस्यां मत्तभ्रमरमुत्तराः पादपा नित्यपुष्पा

हंसश्रेणीरचितरशना नित्यपद्मा नलिन्यः ।

वेकोत्पन्ना भजनशिरिनो नित्यभास्वत्कलापा

नित्यज्योत्स्नाप्रतिहततमोदृचिरम्याः प्रदोषाः ॥ ७५ ॥

अलकापुरी वर्णनम् ९

हे मेघ, त्व ता अल्पां एभिश्चिद्देरपि द्वास्तसे एव ।

यस्या अलकाया मत्तभ्रमरमुत्तरा पुष्पद्रवे मत्ता ये भ्रमरा मधुकराः तैः सुतरा गुञ्जायमाना पादपा नित्यपुष्पा सदापुष्पिता सन्ति ।

यस्या अलकाया हंसश्रेणीरचितरशना हसाना श्रेण्या पश्यता रचिताः स्थापिता रशना मेरुनाः याना ता नलिन्यः पद्मिन्यः सरोवरिका नित्यपद्मा नित्य सर्वकाल वर्तन्तुषु कमलपुष्पस्य सन्ति ।

यस्यां अलकाया वेकोत्पन्ना वेकाशब्देन ऊर्ध्ववृत्ता कटा यैस्ते भजनशिरिनः पालिता मृगयूरा नित्यभास्वत्कलापा नित्य सतत सर्वकाल भास्वन्तः सुशोभिता रमणीया कलापाः कला येषां ते सन्ति ।

यस्यां प्रदोषा रात्रय नित्यज्योत्स्नाप्रतिहततमोदृचिरम्याः सन्ति । साक्षात् शमे वत्र नित्यन्यामात् वज्रदायां स्थितशशिना नित्यं सतत प्रकाशमाना या व्योम्ना चन्द्रान्तः वया प्रतिहता दूरीकृता अवस्तदा तमसा अधकाराणां आवृत्ति पुनरागमन तेन रमणीयाः वर्तन्ते ॥ ७६ ॥

(Alaka) Where the trees, resonant with the humming of intoxicated bees, bear flowers for ever; where lotus

creepers, having as their girdles the rows of swans, always possess blooming lotuses; where domestic peacocks, with necks uplifted for cry, have over shining lumages and where the nights, rendered pleasant by dispelling darkness, are for ever flood-lit.

DESCRIPTION OF ALAKAPURI 9.

(O Cloud; you can recognise that Alakapuri from signs as below :—The trees, resounding with the sound of bees intoxicated by flower-juice, bear blowers here the whole year round. Her ponds, bearing lotus flowers for all the months, have rows of swans sitting on the banks and appearing beautiful like a white girdle. The domestic peacocks in Alakapuri, emitting shrill notes, always shine with their brilliant plumage. As God Shankar himself lives in Alaka, her nights are for ever illumined by the bright light of the moon in Shiva's crest. Darkness is to be soon nowhere in Alaka.) 75.

अक्षीणान्तर्मवननिधयः प्रत्यहं रक्तकण्ठै-

रुद्रायद्भिर्धनपतियशः किन्नरैर्यत्र सार्धम् ।

विभ्राजाख्यं विबुधवनितावारमुख्यासहाया

बद्धालापा बहिरुपवनं कामिनो निनिशन्ति ॥ ७६ ॥

अलकापुरी वर्णनम् १०

हे मेघ यत्र यस्यां अलकायां, विबुधवनितावारमुख्यासहायाः विबुधवनिताः देवकीरूपाः याः वारमुख्याः वारांगनाः कलाकुशलांगनाः ताः सहायाः येषां ते ।

अक्षीणान्तर्मवननिधयः अक्षीणाः क्षयरहिताः अंतर्मवने गृह्णाव्यन्तरे तोषा-
साना इति लोके तत्र निधयः स्वर्णरत्नादीनां भण्डाराः येषां ते ।

एतादृशाः कामिनः शृंगाररसिका दक्षाः रक्तकण्ठैः मधुरस्वरैः धनपतियशः
बुधैरकीनिद्योतयानि मङ्गीतानि चतुर्गायद्भिः उत्तमप्रकारेण वृक्षस्वरैः गायमानैः
किन्नरैः सार्धं बद्धालापाः बद्धाः सप्रवेशिताः साधिताः रागाणां व्यालापाः यैस्ते

सन्तः षट्पुष्पवने अलकापुर्याः बहिर्भागे स्थितं विभ्राज्जाख्यं विभ्राजनामकं
उद्यानं प्रत्यहं अनुदिनं निर्विशन्ति प्रविशन्ति ॥ ७६ ॥

(Alaka) where lovers, possessing inexhaustible treasures
in their abodes, accompanied by celestial damsels as har-
lots and singing in harmony with the Kinnaras melodiously
chanting Kubera's glory, everyday enter for enjoyment the
outer garden called Vibhraj.

DESCRIPTION OF ALAKA. 10.

(O Cloud, celestial damsels afford pleasure to males
in Alakapuri by acting as harlots, well-versed in fine arts.
The treasures of wealth of the Yakshas in Alaka always remain
filled with gold and jewels They never get exhausted
inspite of lavish use. Such erotic Yakshas, singing in
harmony with the Kinnaras, sweetly reciting Kubera's
glory, enter and enjoy in the garden called Vibhraj, situated
outside Alaka.) 76.

यत्रानीताः सततगतिना यद्विमानाप्रभूमी-

रालेख्यानां स्वजलकणिकादोषमुत्पाद्य सद्यः ।

शंकास्पृष्टा इव जलगुचस्त्वादया यत्र जालै-

र्धूमोद्गारानुकृतिनिपुणा जर्जरा निष्पतन्ति ॥ ७७ ॥

अलकापुरी-वर्णनं ११

हे मेघ, यत्र यस्यां अलकायां सततगतिना पयनेन यत् यस्याः अल-
कायाः विमानानि सप्तमूमिकानि हर्म्याणि तेषां जप्तमूमयः अंतिममूगृहाणि
ताः आनीताः अतः प्रापिताः त्वादृशाः त्वत्सदृशाः जलमुचः मेघाः आलेख्यानां
विभ्राजां स्वजलकणिकादोषं उत्पाद्य स्वजलानां बिन्दुभिः प्रकृतिं विधाय सद्यः
शंकास्पृष्टा इव भयचञ्चिता इव धूमोद्गारानुकृतिनिपुणाः धूमस्य उद्गारः
निर्गमनं तस्य अनुकृतिः अनुकरणं तत्करणे निपुणाः कुशलाः अत एव जर्जराः
पृथक् पृथक् गूताः जालैः जालिकामिः गवाक्षविधरेः निष्पतन्ति चदिः
निःसरन्ति ॥ ७७ ॥

(Alaka) where clouds like you, brought to the terraces
of seven-storied mansions by ever-moving wind, having

spoiled the pictures straightway with their drops of water, and being scarred as it were, get out through the windows, skilled as they are in imitating the smoke-issue and reduced to particles.

DESCRIPTION OF ALAKA-11

(O cloud, to the terraces of high mansions in Alaka, clouds like you are propelled by ever blowing wind. Entering them, they at once spoil the bright hues of pictures hanging inside. Filled with fear thereat, those clouds, adept in assuming the form of smoke, scatter themselves and escape through the windows.) 77.

मन्दाकिन्याः सलिलशिशिरैः सेव्यमाना मरुद्भि-

र्मन्दाराणामनुतटरुहां छापया वारितांष्णाः ।

अन्वेष्टव्यैः कनकसिक्तामुष्टिनिक्षेपगूढैः

संक्रोडन्ते मणिभिरमरप्रार्थिता यत्र कन्याः ॥ ७८ ॥

अलकापुरी-वर्णनं १२

हे मेघ, मन्दाकिन्या. गङ्गायाः सलिलशिशिरैः जलेन तोयतुषारेण शीतलैः मरुद्भिः पवनैः सेव्यमाना, अनुतटरुहां तीरसमीपोद्गतां मन्दाराणां मुरतरूपां कल्पद्रुमाणां छापया वारितांष्णाः निवारिताः वण्णाः धातपाः सूर्यतापाः यामिस्ताः, अमरप्रार्थिताः देवैर्योचिताः कन्याः यक्षकुमारिकाः कनकसिक्ता-मुष्टिनिक्षेपगूढैः कनकस्य स्वर्णस्य सिक्ता बालुका रेतिः तस्याः मुष्टिः यत्र निक्षेपः न्यासः तेन गूढैः गुप्तैः अन्वेष्टव्यै कस्या मुष्टौ को मणिः स्वर्णबालु-कान्तर्हिषोऽस्तीति ज्ञातव्यैः मणिभिः रत्नैः संक्रोडन्ते रमन्ते ॥ ७८ ॥

(Alaka) where girls, longed for by gods served by breezes cooled by waters of the Ganges and with the sun's heat warded off by the shade of Mandar trees growing along the banks, sport with jewels, concealed by being thrown in the golden sand with handfuls and which have to be searched for.

DESCRIPTION OF ALAKA 12.

(O cloud, young Yaksha girls, enjoying the breezes

rendered cool by waters of the Ganges, freed from the heat of the sun by the shade of the Mandar trees growing on her banks and courted by gods, play with gems concealed in handfuls in golden sand. In other words, the sand of the Ganges flowing by Alaka contains gold. Taking in to their hands and concealing various gems in it, those girls play with one another by asking to identify the jewel in their fists) 78

यत्र स्त्रीणां प्रियतमभुजालिङ्गितोच्छ्वासिताना-

मंगलानि सुरतजनितानि तन्तुजालावलम्बाः ।

न्यत्सरोधापगमविशदैः प्रेरिताश्चन्द्रपादै-

व्यालुम्पन्ति स्फुटजललवस्यन्दिनश्चन्द्रकान्ताः ॥ ७९ ॥

अलकापुरी-वर्णनं १३

हे मेघ, यत्र यस्यां अलकायां तन्तुजालावलम्बा तन्तुजालाः शलाकायुक्त-
जालिकाः तामु अवलम्बः आधरो येषां ते । पुनः त्वत्सरोधापगमविरादैः त्यत्
तव संरोधः आघरणं तस्य अपगमः अमारः तेन निर्मलैः चन्द्रपादैः चन्द्रकिरणैः
प्रेरिताः नोदिताः अत एव स्फुटजललवस्यन्दिनः स्फुटाश्च जलकणाश्च तान्
स्यन्दन्ति वर्षन्तीति पृथङ्शीलाः चन्द्रकान्ताः चन्द्रकान्तमणयः प्रियतमभुजालिङ्गि-
तोच्छ्वासितानां प्रियतमानां मर्तृणां यानि भुजाभिः आलिङ्गितानि तैः उच्छ्वा-
सिताः आलोच्छ्वासगतिं प्राप्ताः विकलिताः तासां स्त्रीणां सुरतजनितानि निषुव-
नोत्पादितानि मंगलानि शरीरस्य ऐवं श्रम व्यालुम्पन्ति अपनयन्ति ॥ ७९ ॥

(Alaka) Where the moon-stones, hanging by strings from the ceiling, showering drops of water on account of moon-beams bright due to the removal of your obstruction, dispel the bodily langour, brought on by sensual pleasures in women, breathing deeply owing to the embraces by the arms of their lovers.

DESCRIPTION OF ALAKA 13

(O cloud, the Chandra-lant jewels studded in the lattice ceilings in Alaka, sprinkling drops of water owing to moon-rays falling clear on them after your obstruction has been

removed, take away the bodily fatigue, caused by sensual pleasure in women, breathing high and confused by the embraces of the arms of their lovers) 79

मत्वा देवं घनपतिसखं यत्र साक्षाद् वसन्त

प्रायश्चापं न वहति मयान्मन्मथः पट्पदज्यम् ।

सभ्रूमंगं ग्रहितनयनैः कामिलक्ष्येष्ममोघै-

स्तस्यारम्भश्चतुरवनिताभिर्मरुतैः सिद्धः ॥ ८० ॥

अलकापुरी-वर्णनं १४

हे मेघ, यत्र यस्या अलकाया घनपतिसखं कुबेरस्य मित्रं अलकाया साक्षाद् वसन्तं मूर्तिमन्तं निवसन्तं देव महेश्वरं मत्वा तस्य भयान् भीत्या कन्दर्पं प्रायः बाहुल्येन पट्पदज्यं भ्रमरश्रेणिप्रत्यक्षं घनुं न वहति न धारयति ।

ननु यदि मन्मथः चापं तत्र न वहति तदा कथं तत्रत्यानां मिथुनानां परस्परं प्रीतिरुत्पद्यते इति चेत्तत्राह—

सभ्रूमंगं भ्रुवुडिबिलासयुक्तं यथा स्वात्तया ग्रहितनयनैः प्रणितानि प्रेरितानि नयनानि नेत्राणि येषु तैः अमोघैः सफलैः चतुरलक्ष्मणाविभ्रमैः कामक्रीडाचतुराया कामिन्य तासां विलासैरेव तस्य मन्मथस्य कन्दर्पस्य कामिलक्ष्येषु कामिबेधेषु योऽसौ आरम्भं प्रहरणप्रसिद्धं सिद्धं निष्पन्नं सफलं वर्तते ॥ ८० ॥

(Alaka) Where knowing that God Shiva, the friend of the Lord of Wealth resides in person, Cupid does not generally wield his bee-stringed bow through fear His task is accomplished by sports of clever women alone with glances flown frowningly and infallible against their love-targets

DISCRIPTION OF ALAKA 14

(O Cloud, out of fear of Lord Shiva, the friend of Kubera, living in person in Alaka, the God of Love does not generally wield his bee-stringed arrow here If Cupid has not his play, how are then young men and women attracted towards one another ? To remove this doubt, it has been said that love has its origin here in sports of clever women, whose glances cast frowningly are unfailing against their love-targets.) 80

वामधिरं मनु नयनयोर्निग्रमादेशदधं

पुष्पोद्भेदं सह किमलयैर्भूषणानां निरूप्यान् ।

लाक्षाराग चरणमलन्यासयोग्यं च यस्या-

मेरुः सूते मङ्गलमलामण्डनं कल्पवृक्षः ॥ ८१ ॥

अलकापुरी-वर्णनं १५

इ मेघ, यस्या अलकाया एक कल्पवृक्ष सकल समस्त अवलामण्डन सूते ललनालक्षुरण वायति । किं किं नाम ।

चित्र नानाप्रकार नानावर्ण वास अपेक्षितवस्त्राणि सूते जनयति ।

पुन । नानयोर्निग्रमादेशदध लोचनयो निग्रमाणा हावमागदिविलासाना आदेश प्रदीकरण तत्र चतुर मद्य विविधप्रकारा ससारसुखप्रदा मन्त्रिा सूते ।

पुन । किमलयै मद् किंलकै कुपलै कलिकाभि सह पुष्पोद्भेद पुष्पाणा श्रेष्ठे प्राप्ता मूते जनयति ।

पुन । भूषणाना निरूप्यान् आभूषणाना अलङ्कारवस्तूना हार-कैयूर-कुडल-मुद्रिका-कङ्कण-कटिमेखलादीन् विशेषान् जनयति ।

पुन । चरणमलन्यासयोग्य पादपद्माद्येवमोचित लाक्षाराग रक्तीलादि रङ्गाणा अलङ्काराणां राग विविधरङ्ग च सूते जनयति । येन विविधरङ्गाणा विदुभि हृतान्यानेल्यानि पादसौन्दर्यवर्धनानि कन्या युक्तयश्च कुर्वति ॥८१॥

(Alaka) where all paraphernalia which adorn the fair sex are produced by the wish-yielding Tree alone—a garment of variegated hues, wine skilled in teaching sportive glances to the eyes, blooming of flowers along with sprouts a variety of ornaments and red lac fit to be applied to lotus-like feet.

DESCRIPTION OF ALAKA 15

(O Cloud, all things which go to adorn women are supplied in this city of Alaka by the wish-Fulfilling tree alone. It provides for them the best of cotton and silken garments with different colours. It supplies them wine contributing to happiness and capable to instruct them in graceful movement of the eyes. It brings about flowers with

all kinds of ornaments such as necklaces, anklets, rings, bangles, bracelets etc. It also gives beautiful red lac, with which unmarried girls and young wives in Alaka can embellish their lotus-like feet.) 81.

तत्रागारं घनपतिगृहादुत्तरेणास्मदीयं

दूराल्लक्ष्यं सुरपतिघनुश्रावणा तोरणेन ।

यस्योद्याने कृतकतनयः कान्तया वर्धितो मे

हस्तप्राप्यस्तवकनमितो बालमन्दारवृक्षः ॥ ८२ ॥

यक्षगृह-वर्णनं १

इदानीं अलकायां अभिज्ञानपूर्वकं आत्मीयं घवलगृहं निदर्शयन्नाह—तत्रागारेति ।

हे मेघ, तत्र तस्यां अलकायां अस्मदीयं अस्माकं इदं आगारं गृहं घनपतिगृहात् कुबेरस्य गृहात् उत्तरेण उत्तरस्यां दिशि राजभवनात् अदूरेण वर्तते ।

कथंमूतं गृहं इत्याह—सुरपतिघनुश्रावणा इन्द्रचापानाररचनामनोहरेण तोरणेन नानावर्णरत्नखचितेन दूराल्लक्ष्यं विप्रकृष्टात् अवसेयं दूरत पयानेन चिह्नेन अभिज्ञानं शक्यम् ।

पुनः अभिज्ञानान्तरमाह—यस्य गृहस्य उद्याने उपवने मम पान्तया स्त्रिया वर्धितः पालितः, कृतकतनयः कृत्रिमः पुत्रीकृतः हस्तप्राप्यस्तवकनमितः हस्ताभ्यां प्राप्यैः मातृः स्तवकैः पुष्पगुच्छैः नमितः नग्रीमूतः बालमन्दारवृक्षः लघुकल्पवृक्षः वर्तते ॥ ८२ ॥

There, to the north of Kubera's mansion, is situated our house, recognisable from afar by an archway, beautiful as Indra's rain-bow; in whose garden there is brought up by my wife, like an adopted son, a young mandar tree, weighed down by clusters of flowers, accessible by hand

DESCRIPTION OF THE YAKSHA'S HOUSE :-1

(O cloud, in that Alakapuri our house is situated near Raj Bhavan, to the north of Kubera's palace Hear what it is like. You can recognise it from a distance by means of archways, intertwined with jewels, charming and variegated

like Indra's rain-bow. In the garden of this house, there has been nurtured by my wife, like her son, a tender Kalpa-Vriksha tree, bent low by clusters of flowers, within easy reach by hand.) 82.

वापी चास्मिन्मरकतशिलाबद्धसोपानमार्गा

हैमैश्छन्ना विकचकमलैः क्षिग्धवैदूर्यनालैः ।

यस्यास्तोपे कृतवसतयो मानसं संनिकृष्टं

न व्यास्यन्ति व्यपगतशुचस्त्वामपि प्रेक्ष्य हंसाः ॥८३॥

यक्षगृह-वर्णनं २

भूयोऽपि अभिज्ञानकथनव्याजेन निजगृहं वर्णयति—वापीति ।

हे मेघ, य पुनः अस्मिन् उद्याने मरकतशिलाबद्धसोपानमार्गा मरकत-शिलाभिः बद्धः रचितः सोपानमार्गः पदस्थानीयपथः पगधियां इति लोके यत्र सा ।

क्षिग्धवैदूर्यनालैः क्षिग्धाः वैदूर्याणां नालाः वैदूर्यमणीनां नालाः जलोपरि-गमना गमनमार्गाः पुलकाः तैः ।

हैमैः सुवर्णरंगैः पिकचकमलैः पिकसितकमलपुष्पैः छन्ना व्याप्ता आच्छा-दिता वापी सरोवरिका वर्तते ।

यस्याः प्राच्याः सरोवरिकायाः तोये जले कृतवसतयः कृतस्थानाः हंसाः, संनिकृष्टं समीपे स्थितमपि मानसं मानसरोवरं न व्यास्यन्ति न स्मरिष्यन्ति । अपि पुनः त्वां प्रेक्ष्य अवलोक्य तु व्यपगतशुचः गतशोकाः सन्तः मानसं न स्मरिष्यन्त्येष ।

क्षिग्धवैदूर्यनालैः अस्यार्थः श्रीमङ्गिनाथेन अन्यैश्च क्षिग्धानि वैदूर्यानि नालानि दंडाः येषां तैः कमलैः इति कृतः स न यथार्थः । कमलदंडानां क्षिग्धताऽभावात् । सूक्ष्मरोमयुक्ता अक्षिग्धा एव ते भवन्ति । दंडा वैदूर्याणां न भवितुं शक्याः । दीर्घवैदूर्यनालैः इदं पाठांतरमपि न युज्यते । कमलदंडानां दीर्घतया कमलानां शोभाभिपृच्छितं संभवा । अतः क्षिग्धपाठ एव युक्तः । अनेन पुलिकाया अर्थे नाताशब्दप्रयोग एवात्र गद्गदविना कृतोऽस्ति ॥ ८३ ॥

In it there is a small pond, with its flight of steps built of emerald slabs, which is covered with full-blown golden lotuses and which has arches of smooth Vaidurya gems; in the waters of which the swans, having taken up residence

and freed from worry, do not long for the near-by lake Manas, even at your approach

DESCRIPTION OF THE YAKSHA'S HOUSE -2

(O Cloud, in that garden, there is a small pond—its flight of steps built of emeralds,—full of blooming golden lotuses and having arches and small bridges made of Vaidurya gems The swans, living in the water of this pond, do not wish to go to Lake Manas, though it is nearby Not the least they will desire to go, especially on seeing you) 83

तस्यास्तीरे रचितशिखरः पेशलैरिन्द्रनीलैः

क्रीडाशैलः कमरुदलीवेष्टनप्रेक्षणीयः ।

मद्गोहिन्याः प्रिय इति सखे चेतसा कातरेण

प्रेक्ष्योत्प्रान्तस्फुरिततडितं त्वा तमेव स्मरामि ॥८४॥

यक्षगृह-वर्णनं ४

हे जलद, तस्या वाण्या सरोवरिकातीरे पेशलै मनोहरै इन्द्रनीलै इन्द्र नीलमणिभि रचितशिखर निर्मितगृह कमरुदलीवेष्टनप्रेक्षणीय स्वर्ण रभाणा स्वर्णरगाना वदलीना स्वर्णवदली 'सोनेल सोनेरीपेला' इति लोचै तासा आवेष्टन परित वेष्टन तेन प्रेक्षणीय सादर अवलोकनीय क्रीडाशैल वतते ।

हे सखे हे मित्र अहं त्वा प्रेय अवलोक्य म क्रीडाशैल मद्गोहिन्या प्रिय वल्लभ इति उत्प्रान्तस्फुरिततडित उत्प्राप्ता उपरिगता पर्यन्ता तत्र स्फुरिता दलमिता तडित् विद्युर् यस्मिन्त घनादरा रता तथा त वदलीशैल पातरेण अर्धरेण चेतसा हृदा एव स्मरामि ॥ ८४ ॥

On its bank, there is a mount of sport, with its peak made up of beautiful sapphires and charming to look at owing to the encirclement of golden plantain trees After seeing you with lightning flashing about the top, I remember, O friend, that very mount, with an impatient heart, as it was so dear to my wife

DESCRIPTION OF THE YAKSHA'S HOUSE :-3.

{ O Cloud, on the bank of that pond, there is a pleasure-hill with its top built of fine sapphires and which looks beautiful on account of its being enclosed by golden Plantain trees O friend, on seeing you at this time, I remember with an impatient heart the scene which will be exhibited, when you will reach that mount dear to my wife and when your lightning will be flashing about its top } 84.

रक्ताशोकवृक्षलकिसलयः केसरश्चात्र कान्तः

प्रत्यासन्नौ कुरवकवृक्षैर्माधवीमण्डपस्य ।

एका सख्यास्तव सह मया वामपादभिलाषी

कांक्षत्यन्यो वदनमदिरां दोहदच्छब्दनास्याः ॥ ८५ ॥

यक्षगृह-वर्णनं ४

हे मेष, अत्र वर्तमाने, वलकिसलयः चंचलपल्लवः रक्ताशोकः रक्तपुष्पः अशोकवृक्षः विद्यते । अन्यः शान्तः मनोहरः केसरः वकुलवृक्षोऽपि विद्यते । तौ कुरवकवृक्षैः कुरवकानां मरुचकसुगंधिक्षुपानां वृत्तिः बाहिः बाह्व्य लोके यस्य तस्य माधवीमण्डपस्य अतिमुक्तलतामण्डपस्य प्रत्यासन्नौ निवृत्त्यौ स्तः ।

दोहदच्छब्देन दोहदः प्रसवसहायक द्रव्यं तस्य हृदयना तयोर्द्वयोर्मध्ये एव रक्ताशोकः मया सह मया साकं तव सख्याः तव भ्रातृजायायाः मम पत्न्या वामपादभिलाषी अस्ति वामचरणमभिलषति । अन्यः वकुलः अस्याः तव सख्याः मया सह वदनमदिरां सुरामण्डपं इच्छति ॥ ८५ ॥

The red Ashok with sprouts waving about and charming Bakula are here situated near the bower of Madhavi creepers with a hedge of Kuravak plants around. The flower along with me wishes for the left foot of your friend; while the latter has a desire for wine from her mouth, under the pretext that it will cause them to bloom.

DESCRIPTION OF THE YAKSHA'S HOUSE :-4.

{ O cloud, in this garden with the mount, there are

two trees, the one being an Ashok with red flowers and smiling shoots and the other a Bakul. Both those trees are standing near a bower of chameli creepers, surrounded by a hedge of Kuravak plants. As a help in delivery i. e. for production of flower and fruits, the red Ashok like me, longs for the touch of the left foot of your friend—my wife; while the Bakul is desirous of having a gargle of wine, from her mouth.) 85.

तन्मध्ये च स्फटिकफलिका कांचनी वासयष्टि-

मूले यद्वा मणिभिरनतिप्रौढवंशप्रकाशैः ।

तालैः सिञ्जद्वलयसुमगैर्नतितः कान्तया मे

यामध्यास्ते दिक्सविगमे नीलकण्ठः सुहृदः ॥ ८६ ॥

यक्षगृह-वर्णनं ५

हे मेघ, तन्मध्ये तयोर्द्वयोः रत्नारोहबहुलयोर्मध्ये वासयष्टिः विद्यते वासयष्टिः निवासदृढः पंजरदंढः निवासस्तंभिका अस्ति । कथं मृता सा ।

स्फटिकफलिका स्फटिकमणिमया फलिका पीठिका उपवेशनभूमिः यस्याः सा । संपूर्णा यष्टिः कांचनी सुवर्णमयी, मूले मूलविभागे अघस्तात् अनतिप्रौढ-वंशप्रकाशैः न अतिप्रौढा न अतिपक्वाः न लघवः एतादृशा ये वंशाः तेषां प्रकाशः मौन्द्यं इव प्रकाशो येषां ते मणयः रत्नानि तैः मणिभिः दद्या सचिता । एतादृशी मयूरस्य वासयष्टिः निवासस्थानरूपपंजरयुक्ता यष्टिः स्तंभिका विद्यते । यामभी इति सौराष्ट्रे ।

मे मम कान्तया गेहिन्या सिञ्जद्वलयसुमगैः शशयमानर्षणमनोहरैः करनलयादनकृतैः तालैः नतितः नृत्यं कारितः यः शुभाङ्गं सुहृद् मित्र मयूरः दिग्भविगमे मध्याह्ने यं वानयष्टि अध्यास्ते उपविशति निवासं करोति निद्रानि ॥ ८६ ॥

Between them there is a golden perching rod with a crystal seat, studded at the bottom with jewels, shining like young bamboos; on which, at the end of the day, roosts your friend—a peacock—, caused to dance by my beloved with clappings of hands, charming on account of jingling bracelets.

DESCRIPTION OF THE YAKSHA'S HOUSE :-5.

(O cloud, between the red Ashok and the Bakula, there is a small pillar studded with gold, with a cage like seat on it, inlaid with crystals The bottom of the pillar is set with jewels shining like bamboos, neither unripe nor over-ripe but of mature appearance. At the close of the day there sits on it a peacock—your friend—caused to dance in tunes, agreeable on account of the tinkling bangles of my wife.) 86.

एभिः माघो हृदयनिहितैर्लक्षणैर्लक्षयेथा

द्वारोपान्ते लिखितवपुषौ शंखपद्मी च दृष्टा ।

क्षामच्छायं भवनमधुना मद्वियोगेन नूनं

सूर्यापाये न ददु कमलं पुष्यति स्वामिख्याम् ॥ ८७ ॥

यक्षगृह-वर्णनं ६

हे साधो सज्जन विद्वन् मेघ. हृदयनिहितैः हृदयस्थैः स्मृत्या धारितैः एभिः उपर्युक्तलक्षणैः भवनं मम गृहं लक्षयेथाः निश्चिनुथाः ।

उपर्युक्तलक्षणैः पुनः अन्यैः लक्षणैः द्वारोपान्ते द्वारस्य समीपे द्वारपाश्र्वयोः शंखपद्मी शंखश्च पद्मश्च तौ लिखितवपुषौ लिखितं वपुः आकृतिः शरीरचित्रं ययोस्त्वौ द्वारपालरूपेण चित्रितौ दृष्ट्वा, मद्वियोगेन मम वियोगदुःखात् नूनं अपरं मम तद् भवनं सूर्यापाये निशामुखे रात्रौ अपि क्षामच्छायं क्षीणा अन्पा शोभा यस्य तत् गतकान्ति अस्ति इति तर्कयामि । कथमियं सूर्यापाये सूर्ये अस्तं गते सति निशामुखे कमल पद्मं स्वा निजां अभिरुपां दान्ति न पुष्यति न धारयति तद्वन् मद्विद्वेषेण मम गृहं अपि रात्रौ निरासादेन शोक-मग्नया अल्पदीपादिशोभाकरणेन तेनोत्तीर्णं वर्तते इति तर्कयामि । इत्थं अन्यगृहेभ्यः भिन्नतामावहतः मद्वियोगस्याभिज्ञानं तव सुनभं स्यादिति भावः ॥ ८७ ॥

O good one, with these signs treasured in your heart and on seeing the Shankha and Padma figures pointed on both the sides of the door, you will recognise the house, now indeed dimmed in lustre on account of my separation.

Surely, in the absence of the sun, a lotus maintains no beauty of its own

DESCRIPTION OF THE YAKSHA'S HOUSE -6

(O good cloud, by means of signs already told and which I still relate, you will be able to find out my house.

On both the sides of the door of my house, there are painted the figures of two door-keepers—Shankha and Padma I think that that house of mine will appear dim in lustre even at night due to my separation, in the same way as a lotus which cannot develop its beauty after sunset You will be able to distinguish easily and at once my house from others, as under the grief of my separation, it will have less of lamps and consequently the less of lustre, compared with other houses of Alaka) 87

गत्वा सद्यः कलमतनुता शीघ्रसंपातहेतोः

क्रीडाशैले प्रथमकथिते रम्यसानी निपण्णः ।

अर्हस्यन्तर्भवनपतितां कर्तुमल्पाल्पमासं

सद्योतालीयिलसितनिभां विद्युदुन्मेषदृष्टिम् ॥ ८८ ॥

अभिधानानि कथयित्वा इदानीं स्ववनितादर्शनप्रकारमाह—

हे मेष, शीघ्रसंपातहेतोः शीघ्र स्वरित संपात पतन तस्य हेतो कारणान् फलमतनुता गत्वा फलम् करिष्येत् तद्वत् तनुता लघुना गत्वा प्राप्य प्रथम कथिते आदी व्यापणिते रम्यमानी रमणीय मनोज्ञ शिखर यस्य तस्मिन् क्रीडाशैले निपण्ण उपविष्ट सन् सद्योतालीयिलसितनिभा सद्योता रात्रि पतगा अग्निपतगा आगिया पतगिया इति लोके तेषा आर्त्ता समूह श्रेणि तस्या यिलसन यिलाम स्फुरित तस्य निभा समागता, विद्युदुन्मेषदृष्टिं विद्युन्मेष उन्मेष निमेषेन्मेषरूपा दृष्टिं सा, अ-पा-पभास अन्पा-पा अत्य-पा भा नीतिर्यस्यास्ता यदा स्यात्तयाभूता अन्तर्भवनपतिता भवतस्य अत भवनस्य मध्य तत्र पतिता प्रविष्टा कर्तुं अर्हति ॥ ८८ ॥

Adopting at once the form of a young elephant with a view to descend quickly and seated on the above-said mount of sport with a charming peak, you will cast into

the interior of the house your eye, consisting of the lightning flash, slightly brilliant and resembling the beauty of a line of fire-flies.

(The cloud is now told the way to observe the Yakshas wife, after signs to recognise his house have been given.)

(O Cloud, to alight quickly on my house, assume the small form of the young one of an elephant. Seated on the aforesaid pleasure-mount with a beautiful summit, you should then arrange to cast into the interior of that house your glance in the form of a lightning flash, shining gradually like a line of fire-flies.) ४४.

तन्वी श्यामा शिखरदशना पङ्क्तिम्बाधरोष्ठी

मध्ये क्षामा चकितहरिणीप्रेक्षिता निम्ननाभिः ।

श्रोणीभारादलसगमना स्तोकनम्रा स्तनाभ्यां

या नत्र स्याद्युवतिविषये सृष्टिराद्येव धातुः ॥ ८९ ॥

यक्षप्रिया-वर्णनं १

इदानीं निजजायां स्वभवने स्थिताभ्य इतरनारीभ्यः सातिशयं भिन्नरूपेण निरूपयन्नाह—तन्वीति ।

हे मेघ, तत्र भवनमध्ये दृष्टिपातेन त्वं ईदृशी स्त्रियं द्रवयसीति वर्णयति ।

तन्वी कुरातनुः नातिपुष्टशरीरा इति आकृतिमुंदरा, पुनः श्यामा युवतिः अप्रसूता पोडशवार्षिकी । पुनः शिखरदशना शिखरं तीक्ष्णः अप्रभागः तद्युक्ता दशनाः दंताः यस्याः सा सुदृती । पुनः पङ्क्तिम्बाधरोष्ठी पङ्क्तिं अत्यंतरक्तवर्णं यन् विम्बीकलं तद्वत् रक्तः अधरोष्ठः यस्याः सा । पुनः मध्ये क्षामा मध्यभागे कुरा दुर्बला । पुनः चकितहरिणीप्रेक्षिता चकित्वा त्रस्ता भीता हरिणी मृगी तद्वत् प्रेक्षितं विलोकितं यस्याः सा । निम्ननाभिः निम्ना गंभीरा नाभिः यस्याः सा । श्रोणीभारान् अलसगमना श्रोणी वटिपद्माद् मागः कुला इति लोके तयोः श्रोण्योः भारः पुष्टता तस्मात् तेन कारणेन अलसं मन्दं मन्दरं गमनं यस्याः सा । पुनः स्वनाभ्यां पुष्टकुचभ्यां स्तोकनम्रा ईषजमनरीला । एवंप्रकारा या नारी तत्र भवने स्यात् भवेत् सा मम जायास्तीति जानीयाः । सा युवति-विषये स्त्रीविषये धातुः विधातुः प्रत्ययः आद्या सृष्टिः इव निवृत्तविधिना प्रथमं घटिता इवास्ति ॥ ८९ ॥

Slender in form, youthful, of pointed teeth, with the lower lip like a ripe Bimba fruit, lean in waist, with eyes as those of a frightened deer, of a deep navel, with a slow gait due to the weight of hips, slightly stooping owing to breasts—She, who should be there, is the first creation as it were of the Creator in the matter of young ladies.

DESCRIPTION OF THE YAKSHA'S WIFE-1.

(O Cloud, you will be able to distinguish my wife from other ladies of the house in the way that—

She, who is slender in body, handsome and youthful, with pointed white teeth, with the lower lip red like a ripe Bimba fruit, of thin waist, sharp-eyed like a deer in fear, with deep navel, walking slowly on account of heavy hips, slightly bent due to fleshy breasts—Know her as my wife. God Brahma has created the ladies. Among them, the creation of my wife is really unique.) 89.

तां जानीयाः परिमितकथां जीवितं मे द्वितीयं
दूरीभूते मयि सहचरे चक्रवाकीमिरैकाम् ।
गाढोत्कण्ठां गुरुषु दिवसेष्वेपु गच्छत्सु बालां
जातां मन्ये तुहिनमथिता पद्मिनीवान्यरूपा ॥९०॥

यक्षप्रिया-वर्णनं २

पुनश्च स्वपत्नीं निरूपयति ।

हे मेघ, परिमितकथां मितभाषिणीं तां उत्कलक्षणां मम पत्नीं मम द्वितीयं अपरं जीवितं जानीयाः । मयि सहचरे पत्न्यौ दूरीभूते मयि एकां चक्रवाकीं एकां चक्रवाकीं चकली इति सौराष्ट्रे इव एकाकीं, गुरुषु दुर्बलेषु एषु प्रायः-
पेण्येषु दिवसेषु यासरेषु गच्छत्सु तां बालां नवयौवनां गाढोत्कण्ठां गाढा प्रबला उत्कण्ठा मम मिलनस्य उत्कटेच्छा आतुरता यस्यास्तां जातां मन्ये । तुहिनमथिता हिमेन विकलिता अथ एव अन्यरूपा रूपान्तरं निवृत्तरूपमापन्ना पद्मिनी इव कमलिनी इव मम जायास्ति अर्थात् इदानीं दृश्यामापन्नां तां मन्ये ॥ ९० ॥

You should know her, restrained in speech, as my second life, like a lonely female Chakrawak, when I, her companion, am far away. When these long days are passing by, I consider that the young lady, extremely eager, is changed in form like a lotus-creeper struck by frost.

DESCRIPTION OF THE YAKSHA'S WIFE :-2

(O Cloud, know that that wife of mine, speaking few words, is, as it were, my second life. When I, her husband, am far away, she is pining in loneliness like a she-swallow without her mate. These days of monsoon are hard to pass. I hence believe that her eagerness to meet me may have been considerably increased. I presume her condition to be as pitiable as that of a lotus creeper blighted by a hail-storm.) 90.

नूनं तस्याः प्रबलरुदितोच्छ्वनेन प्रियाया

निःश्वासानामशिशिरतया मित्रवर्णाधरोष्ठम् ।

हस्तन्यस्तं मुखमसकलव्यक्ति लम्बालकत्या-

दिन्दोर्दन्यं त्वदनुसरणक्लिष्टकान्तेर्विभक्तिं ॥ ९१ ॥

यद्यप्रिया-वर्णनं ३

हे मेघ,

प्रबलरुदितोच्छ्वनेन प्रबलं बहुविधसपर्यतं सततं कृतं रुदितं रोदनं तेन उच्छ्वने उपरिभागे रूपं निद्यमानः शूनः शोकः शोथः श्वश्रुः तद्युक्ते नेत्रे यस्मिन् तत् ।

निःश्वासानां निःश्वसितानां निशामा इति सीराष्ट्रे अशिशिरतया उष्णतया मित्रवर्णाधरोष्ठं मित्रः भ्रष्टः वर्णः रक्तिमा रागः यस्य सः अपरोष्ठः यस्य तत् ।

हस्तन्यस्तवामपाणी आरोपितहस्ततलन्यस्तग्लं गाल-लम्बणा इति लोके वदन् ।

लम्बालकत्यात् संस्काराभावात् मुगन्धिततैलाद्यावापपूर्वकं प्रस्तुतं तदभावात् लम्बिनः अप्रसाधिताः अलङ्कारवृत्तिराः केराः तेषां भावः लम्बालनत्वं तस्मान् कारणात् असकलव्यक्ति असकला अपरिपूर्णा अपूर्णा आकृतिर्यस्य तत् ।

तस्याः प्रियायाः प्रेयस्याः मुखं त्वदनुसरणक्लिष्टकान्तेः त्वन् त्व अनु-

सरणेन अन्तरितेन द्विष्टा मलिना क्षीणा कतिर्यस्य स तस्य इन्दो चन्द्रस्य
 दैन्य हीनप्रभावत्त्वं दधाति ईदृश प्रियाया मुखमस्ति ईदृश मुख सा
 धारयति ॥ ६१ ॥

Verily that beloved's face, resting on hand, with eyes
 swollen on account of bitter weeping, with lower lip discoloured by hot sighs, not fully visible owing to tresses loosely hanging about, bears the plight of the moon whose lustre has been marred by your pursuit

DESCRIPTION OF THE YAKSHA'S WIFE -3

(O Cloud, when you intervene between, the light of the moon becomes dim Likewise, the face of that beloved has been shorn of lustre The eyes thereon are swollen on account of weeping for many days The redness of its lower lip is dimmed due to hot sighs Its colour is changed Her cheek is resting on the palm of the left hand The face is not fully visible owing to loose hair, uncombed and uncoiled, hanging about Such is the face of my wife You will see her in this plight) 91

आलोके ते निपतति पुरा सा बलिव्याकुला वा

मत्सादृश्यं विरहतनु वा भावगम्यं लिखन्ती ।

पृच्छन्ती वा मधुरवचनां सारिकां पंजरस्थां

कचिद् भर्तुः स्मरसि रसिके त्वं हि तस्य प्रियेति ॥९२॥

यक्षप्रिया-वर्णनं ४

हे जलद सा बलिव्याकुला देवपूनादिव्यापारपरायणा ।

अथवा विरहतनु विरहकृश भावगम्य चित्ताभिप्रायसेय एतावद्भिर्मांसै
 एतावद् दुर्बल शरीर भविष्यतीति मत्सादृश्य मम समानादृति मम चित्र
 आलेख्य लिखन्ती ।

अथवा पंजरस्था पंजरे पानक इति लोके तत्र स्थिता मधुरवचना मजु
 भाषिणी सारिका शुक्लपत्नी मेना हे रसिके कचिद् भर्तुः स्मरसि त्व तस्य प्रिया
 आसीन् इति पृच्छन्ती ।

एतादृशी सा मम पत्नी ते तव आलोके पुरा प्रथमं प्रथमावलोकने
दृष्टिपथं मा निपतति पतिष्यति ॥ ६२ ॥

She will fall within your view either engaged in worship
of gods or drawing my likeness, emaciated by separation
as pictured by fancy or asking the Sweet-voiced Sarika in
the cage, "O romantic one, do you ever remember master,
as you were his beloved pet.?"

DESCRIPTION OF THE YAKSHA'S WIFE 4.

(Or o Cloud, she, your friend, will be seen going thro-
ugh the worship of gods. Or imagining that owing to sepa-
ration for so many months, I may have been emaciated to
some extent, she will be seen by you drawing my picture,
as conceived in fancy. Or you will find her asking the
sweet-voiced she-parrot, sitting in the cage, "O romantic
one, do you ever remember our lord ? You were very dear
to him.") 92.

उत्संगे वा मलिनवसने सौम्य निक्षिप्य वीणां
मद्गोत्राकं विरचितपदं गेयमुद्गातुकामा ।
तत्रोमाद्रा नयनसलिलैः सारयित्वा कथंचिद्
भूयो भूयः स्वयमपि कृतां मूर्च्छनां विस्मरन्ती ॥९३॥
यक्षप्रियावर्णनं ५

हे सौम्य सहृदय दयालो मेष,

अथवा पुनः कीदृग्दशा सा ते आलोके पतिष्यति तच्छृणु ।

मद्गोत्राकं मम गोत्रं मदीयं नाम पिद्वं यथा भवति एतं विरचितपदं
स्थापितवाक्यं गेयं गीतं उद्गातुकामा सती ।

मलिनवसने विरहत्वात् सम्यग्धीते परिहितसाटिकादिबध्नाति उत्संगे
अंके वीणां निक्षिप्य नयनसलिलैः नेत्रजलैः अश्रुभिः आद्रां क्षिप्त्वा वीणां
कथंचिद् महता कष्टेन सारयित्वा सज्जां निर्माय कृत्वा । स्वयमपि कृतां स्वयं
आत्मना कृतां अपि मूर्च्छनां रागप्रियेण भूयोभूयः पुनः पुनः विस्मरन्ती मनसि
विस्मारयन्ती ते आलोके निपतिष्यति ॥ ९३ ॥

O Gentle one, or having placed the lute on her lap with dirty garment or desiring to sing out a song so worded as to contain my name as its characteristic and having with difficulty arranged the lute moist with tears from eyes, she off and on forgets the melody composed by herself.

DESCRIPTION OF THE YAKSHA'S WIFE 5.

(Or O sympathetic and merciful cloud, you will find my wife placing the lute in her lap clad in a dirty garment, desiring to sing out a song so composed as to contain my name, arranging with difficulty the lute moist with tears and forgetting again and again the melody planned by herself.) 93.

शेषान्मासान् गमनदिवसस्यापितम्यावधेर्मा

विन्यस्यन्ती मुनि गणनया देहलीमुक्तपुष्पैः ।

संयोगं वा हृदयनिहितारम्भमासादयन्ती

प्रायेणैते रमणिरहेष्वंगनानां विनोदाः ॥ ९४ ॥

यक्षप्रियावर्णनं ६

हे नैच. वा अथवा कीदृशी मा ते आलोके पतिष्यति शृणु । गमनदिवस-
स्यापितम्य विनोदनिष्ठमस्य अवधेः मर्यादायाः शेषान् अवशिष्टान् चतुरो
मासान् देहलीमुक्तपुष्पैः देहली गृह्य मुख्य प्रवेशद्वार देहली देहो दरवाजो
इति लोके. तस्या गणनया अकृद्विध्यादित्वा द्वादशनामानां द्वादशमस्यया
मुक्तैः स्यावितैः पुष्पैः गतमामाना गणना कृत्या नत्मस्याकानि पुष्पाणि मुनि
विन्यस्यन्ती

अथवा हृदयनिहितारम्भं चित्तस्यापितोषक्रम मदेण मरुयोग आमाद-
यन्ती प्राप्नुयन्ती ।

एवं शृङ्गाया ने आलोके पतिष्यति । रमणिरहेषु कान्तप्रियेणेषु मनु
अगनानां प्रायेण बाहृन्देन एते पूर्योक्ताः विनोदा मरन्ति ॥ ९४ ॥

Or counting by flowers on the ground at the doorstep
the months which have still to run of the period, beginning
from the first day of separation, or accomplishing the union

with me, as realised in imagination—generally, such are the amusements of women during separation from lovers

DESCRIPTION OF THE YAKSHA'S WIFE 6.

(Or O Cloud, on the day of separation, my wife has placed at the door-step twelve flowers to signify twelve months. She puts down on the ground one flower, as each month passes by. You will now see her counting the remain four months of separation by four flower to be deposited down under.

Or closing her eyes, she will be picturing in mind her union with me through various movements such as embrace etc... O friend, such amusements are generally indulged in by women, when they are separated from lovers.)

(Note :—In the days of poet Kalidas, Vikram Samvat was in vogue. As to-day, the month then began with the first day of the bright half and ended with Amavasya. Kartik was the first month of the year. when this message is given to the cloud, it was the first day of the bright half of Ashadh and four months of separation had yet to go by. This definitely leads to the conclusion that the separation was effected on the first day of the bright half of Kartik.) 94

सव्यापारमहनि न तथा पीडयेन्मद्वियोगः

शंके रात्रौ गुरुतरशुभं निर्विनोदां सखीं ते ।

मत्सन्देशैः सुखयितुमलं यद्य साध्वीं निशीथे

तामुन्निद्रामवनिशयनासन्नवातायनस्यः ॥९५॥

यक्षप्रियावर्णनं ७

इदानीं स्वपत्नीदर्शनावसरं कथयन्नाह । सव्यापारमिति ।

हे मेघ, अत्र नि दिवसे सव्यापारं विविधव्यवसायपरायणां ते सखीं तव भ्रातृजायां मद्वियोगः मम विरहः तथा न पीडयेत् यथा रात्रौ । रात्रौ निर्विनोदां

व्यवसायरहितां अत एव गुरुतरशुचं गुरुतरा अवशिष्या शुक् शोकः यस्यास्तां महारोषां मर्द्वियोगः तां पीडयेत् इति शंके तर्कयामि ।

अतः अवनिशयनासन्नवातायनस्थः अवनिः पृथ्वी गृहस्य भूपृष्ठं तत्र स्थापितं एव शयनं शय्या तस्य आसन्ना निकटा या वातायना गवाक्षी जाली तत्र विष्टीति तस्थः सन् मत्सन्देशैः अलं संपूर्णतया सुप्तयितुं स्वस्थीकृतुं सन्निद्रो वियोगेन गतनिद्रां साध्वी पतिव्रतां निशीथे मध्यरात्रौ पश्य आलोकय ॥ ९४ ॥

Separation from me would not afflict her much by day, as she might then be engaged in work; but I am afraid that at night, she, with nothing to amuse her, would have her sorrow greatly aggravated. Hence to gladden her enough with my messages, you, standing at the window, near her bed on the ground, see the faithful one, sleepless at dead of night.

DESCRIPTION OF THE YAKSHA'S WIFE 7.

(O Cloud, by day time, my wife will be engaged in different kinds of household work. Hence, she will not be distressed so much by my separation then as at night, when she will be quite free and without work. I think she will be much engrossed in grief at night.

She has her bed on the ground, nearby which there is a window. You take your seat on it and look at that faithful wife of mine at dead of night, sleepless on account of my separation, to cheer her up with my message.) 95.

आधिक्षामा विरहशयने सन्निपण्णैकपार्श्वे

प्राचीमूले तनुरिव कलामात्रशेषा दिमांशोः ।

नीता रात्रिः क्षणमिव मया सार्धमिच्छारतैर्षा

तामेवोष्णैर्विरहज्वनितैरश्रुभिर्यापयन्ती

॥ ९६ ॥

यद्यप्रियावर्णनं ८

हे मेघ सा किं कुर्वती रात्रिं यापयतीति शृणु ।

आधिश्रामा आपिता मन्तःपीडया कृशा, विरहशयने वियोगशय्यायां भूम्यां
आस्तृतायां ननु पर्यंके सन्निपण्णैकपार्श्वी सन्निपण्ण स्थितं एक पार्श्वं यस्याः
सा । प्राचीमूले पूर्वदिशामुखे कलाभात्रशेषा एककलाभात्रेण अवशिष्टा हिमांशोः
द्वितीयायां चन्द्रस्य वनुरिव मूर्तिरिव सा अवलोक्यते ।

पूर्वं या रात्रिः मया सार्धं मया सह इच्छारतैः यथाभिलषितसुरतकेलिभिः
क्षणमिव मुहूर्तमिव नीता गमिता, तामेव रात्रिं विरहजनितैः वियोगोत्पन्नैः
ङ्गणैः अश्रुभिः रोदनजलैः यापयन्ती सा ते आलोके पतिष्यति ॥ ६६ ॥

(You will see her) Emaciated by mental agony, resting
on one side of the bed of separation, resembling the disc of
the moon with only one digit in the eastern horizon and
passing with hot tears of separation that very night, which
was passed, like a moment, in my company with enjoy-
ments at will.

DESCRIPTION OF THE YAKSHA'S WIFE 8.

(My wife will appear to you emaciated by mental
anguish, resting on one side in her bed of separation on the
ground and like a disc of the moon, with its one digit only,
remaining behind in the eastern quarter.

Formerly in my company and with pleasures of senses
at will, she used to pass the whole night like a moment. You
will now see her passing that very night with hot tears
brought on by separation.) 96.

निःशासेनाधरकिसलयक्लेशिना विशिपन्ती

शुद्धस्नानात्परुषमलकं नूनमागण्डलम्बि ।

मत्संयोगः सुखमुपनयेत्स्वप्नजोऽपीति निद्रा-

भाकांक्षन्ती नयनसलिलोत्पीडरुद्धावकाशम् ॥ ९७ ॥

यक्षप्रियावर्णनं ९

हे मेघ, नून निश्चयेन शुद्धस्नानात् सामान्यजलस्नानात् आमलकचूर्णादि-
क्षतजलरहितं यन्मस्तकस्नानं अलकक्षालनं तस्मात् परुषं कठिनं ग्रन्थिलं
आगण्डलम्बि क्षपोलयोः अमिव्याप्तं अलकं केश कुटिलकेशसंचयं, अपर-

किसलयक्लेशिना अधरोष्ठपल्लवदाहिना निःश्वासेन मुखमारुतेन विश्रिपन्ती
विरलीकुर्वती दूरीकुर्वती ।

पुनः नयनसलिलोत्पीडरुद्धावकाशा नयनयोः नेत्रयोः मलिलं अग्नौ तस्य
उत्पीडः पूरः तेन रुद्धः अवकाशः मार्गः यस्यास्तां निद्रां स्वप्नजः अपि स्वप्न-
लब्धोऽपि मत्संयोगः सुखमुपनयेत् सुखमुत्पादयेत् इति हेतोः निद्रासौख्यं
आकांक्षन्ती अभिलपन्ती सा तव आलोके पतिष्यति ॥ ६७ ॥

(You will see her) Casting aside with a sigh, marring
Her sprout-like lower lip, the tresses of hair, coarse on acco-
unt of a simple bath and hanging verily on her cheeks;
thinking how union with me, though in a dream, could
bring about happiness; and longing for sleep, the scope for
which is prevented by the gush of tears from the eyes.

DESCRIPTION OF THE YAKSHA'S WIFE 9.

(O Cloud, you will see my wife throwing aside, with
a hot sigh heating the lower lip, her tresses of hair, rough
and deprived of softness because of bath with only simple
water, unmixed with scented oil or fragrant substances to
wash the hair with. Imagining that union with me, even
accomplished in a dream, will bring about happiness, she
will be seen by you longing for sleep, rendered impossible
by the flow of tears from eyes.

आद्ये यद्वा विरहदिवसे या शिखा दाम हित्वा

शापस्यान्ते विगलितशुचा सा मयोद्वेष्टनीया ।

स्पर्शहृष्टामयमितनखेनासकृत्सारयन्ती

गण्डाभोगात्कठिनविषमामेकवेणीं करेण ॥ ९८ ॥

हे मेष, आद्ये प्रथमे विरहदिवसे त्रियोगावमरे दाम हित्वा एमुमयुक्त-
केशबन्धनदोरकं विहाय त्यक्त्वा या शिखा एकवेणी चोटलो इति लोके दिना
दोरकं बद्धा सा शापस्य देशनिष्कामनरूपिण्याः आज्ञायाः अन्ते अवमाने वर्णान्ते
विगलितशुचा गतशोकं न मया मा उद्वेष्टनीया उन्मोचनीया इति तस्या
प्रथमस्ति ।

स्पर्शहृष्टां स्पर्शेन क्लेशोत्पादिनी वृष्टदायिनी दुःखकरी कठिनविषमां

कठिना च विषमा च कठोर-स्थपुटी स्नेहादिसस्काराभावात् अतएव एकवेणी
एकसत्याकां कबरी असकृत् मुहुः गंहामोगात् कपोलफलकात् अयमितनखेन
अकर्तितनखेन करेण पाणिना सारयन्ती अपास्यन्ती सा तव आलोके
पतिष्यति ॥ १८ ॥

(You will see her) throwing aside again and again, by
her long-nailed hand, that single braid of hair, from the
surface of her cheeks, a braid—hard, irregular and painful
to touch; which was tied up without a string on the first
day of separation and which is to be loosened by me, devoid
of sorrow, at the end of the curse.

DESCRIPTION OF THE YAKSHA'S WIFE 10.

(O Cloud, she has decided that the braid of hair, which
has been tied up without a string having flowers, on the
first day of separation, is to be loosened at my hands alone,
when I meet her with pleasure after a year, when the days
of exile will be over You will see her casting aside often
and often that single braid of hair by her long-nailed hand
from her cheeks,— a braid which is painful to touch, tied
irregularly and rough without the application of scented oil
etc.) 98

पादानिन्दोरमृतशिशिरान् जालमार्गप्रविष्टान्
पूर्वप्रीत्या गतमभिमुखं सन्निवृत्तं तथैव ।

खेदाच्छुः सलिलगुरुभिः पक्ष्मभिश्छादयन्ती

साम्रेष्ठ्यैव स्थलकमलिनी न प्रबुद्धा न सुप्ता ॥ ९९ ॥

यक्षप्रियावर्णनं ११

हे मेघ, पूर्वप्रीत्या पूर्वपरिधयेन अमृतशिशिरान् पीयूषशीतलान् जालमार्ग-
प्रविष्टान् गदाक्षयिवरैरागतान् इन्दोः चन्द्रस्य पादान् किरणान् अभिमुखं सम्मुखं
गतं सन् त्वरितमेव निवृत्तं प्रतिनिवृत्तं चक्षुः नयनं सलिलगुरुभिः अश्रुपूर्णैः
पदमभिः खेदान् पृष्टेन छादयन्ती न प्रबुद्धा न जागरिता, न सुप्ता न च निद्रां
प्राप्ता तव आलोके पतिष्यति ।

यथा साध्रे धन्नाच्छादिते अङ्घ्रि दिवसे स्थलकमलिनी न प्रवृध्यति न
स्यपिति तद्वत् ॥ १०० ॥

(You will see her) Covering with eye-lashes, heavy
with tears through dejection, the eye, which on account of
former pleasure turned towards the nectar-like cool rays
of the moon coming through the latticed windows and
which turned back at once from them, appearing like a
ground lotus creeper, neither bloomed nor closed on a
cloudy day.

DESCRIPTION OF THE YAKSHA'S WIFE 11.

(You will find my wife neither awakened nor asleep
but covering with pain her eyes, which on account of
previous affection turned towards the nectar-like cool rays
of the moon coming through the window and turned back
at once from them. You will see her in the same condition
as that of a lotus creeper on land, neither open nor closed
on a cloudy day obstructing the sun) 99.

सा संन्यस्ताभरणमवला पेशलं धारयन्ती

शय्योत्संगे निहितमसकृद् दुःखदुःखेन गात्रम् ।

त्यामप्यस्त्रं नवजलमयं मोचयिष्यत्यवश्यं

प्रायः सर्वो भवति करुणावृत्तिराद्रान्तरात्मा ॥१००॥

यक्षप्रियानर्णनं १२

हे मेघ, संन्यस्ताभरणं परित्यक्तामूयणं वर्जितमण्डन, पेशलं दुर्बल, शय्यो-
त्संगे निहितं शय्याया उत्संगं मध्यमागः तस्मिन् असकृत् वार वार निहितं
स्यापि गात्रं अर्थात् संपूर्णमूमिगतायामपि शय्यायां संपूर्णायां न स्यपिति
अपि तु शय्यार्धभागं एव गात्रं दुःखदुःखेन अतिवृष्टेन धारयन्ती सा अपला
नवजलमयं नवजलबिन्दुभिः त्या अपि अवश्य निश्चयेन अद्य अश्रु मोच-
यिष्यति ।

यत्कारणात् प्रायः बहुधा सर्वः करुणावृत्तिः व्यापरः मनुष्य आद्रान्त-
रात्मा मृदुहृदयः भवति ॥ १०० ॥

That weak woman having a delicate body devoid of ornaments, placed off and on in great pain on the middle of the bed, will surely cause even you to shed tear in the form of new rain : every kind-hearted person is, as a rule, of a merciful nature.

DESCRIPTION OF THE YAKSHA'S WIFE 12.

(O Cloud, that weak woman bearing a delicate body with no ornaments and thrown repeatedly on the middle of the bed in great pain, will surely compel even you to shed tears. Really the heart of a man with compassionate nature is always soft with feelings.) 100.

जाने सख्यास्तव मयि मनः संभृतस्नेहमस्मा-

दित्यभूतां प्रथमविरहे तामहं तर्कयामि ।

वाचालं मां न खलु सुभगं मन्यभावः करोति

प्रत्यक्षं ते निखिलमचिराद् आतरुक्तं मया यत् ॥१०१॥

यक्षप्रियावर्णनं १३

तस्याः विरहदशायाः सत्यं संस्थापयन् आह जाने इति ।

हे मेघ, अहं जाने अयमच्छामि यत् तव सख्याः भ्रातृजायायाः मनः मयि निपये संभृतस्नेहं पुष्टानुरागमस्ति । अस्मात् कारणात् प्रथमविरहे आद्यविद्योने सति तां इत्यभूतां अहं तर्कयामि एवविधां विचारयामि ।

यत्तु अवश्यं सुभगं मन्यभावः तस्यां गोहातिरेकेण गुणातिरेककल्पनाभावः मां वाचालं न करोति अपितु सर्वं सत्यमेवोक्तं मया ।

॥ भ्रातः यन्मया चक्रे चपरिवर्णितं निखिलं संमस्तं यत् ते तव अचिरात् अल्पकालेनैव प्रत्यक्षं मविष्यति । त्वमपि तां एवंविधां द्रक्ष्यसीति मयाः ॥ १०१ ॥

I know your friend's heart to be full of affection for me. Hence I conjecture her to be in this plight during the first separation. Surely it is not an exaggerated opinion about self or infatuation for her that makes me speak this. O

brother, whatever ■ uttered by me will all be obvious to you in a short time

DESCRIPTION OF THE YAKSHA'S WIFE 13

(O Cloud, the heart of your friend—my wife—is deeply attached to me. Therefore I imagine her to have come to this condition on first separation. Do not think that I speak all this because I am excessively enamoured of her. What I say ■ entirely true. O brother, what has been uttered by me above will all be realised by your own eyes in a short time. You will be convinced then that her condition ■ just the same as I have described) 101

रुद्धापागप्रसरमलकैरञ्जनस्नेहशून्यं

प्रत्यादेशादपि च मधुनो विस्मृतभ्रूविलासम् ।

त्वग्यासन्ने नयनमुपरिस्पन्दि शङ्के मृगाक्ष्या

मीनक्षोभाच्चलकुलयश्रीतुलामेभ्यतीति ॥१०२॥

यक्षप्रियार्णनं १४

हे मेघ, अहं शङ्के विचारयामि यन् त्वयि आसन्ने निष्कटवर्तिनि सति अलकैः कुटिलकेशैः रुद्धापागप्रसर रुद्ध निरुद्ध अपागयो नेत्रपर्यंतयो प्रसर निस्तार यस्य तत् ।

अञ्जनस्नेहशून्य अञ्जनेन स्नेहः मृदुता मत्सृणता तेन रहित फञ्जलनपर्क रहितम् । अपिच पुन मधुन मधस्य प्रत्यादेशात् निरापरणान् अपासमान् विस्मृतभ्रूविलास विस्मृत भ्रूवो विलामो भ्रूमगो येन सत् ।

एतादृश मृगाक्ष्या मम नायाया उपरिस्पन्दि उपरिदेशे स्पन्दमान नयन नेत्र मीनशोभात् मीनानां मत्स्यानां क्षोभान् द्रुतगमनागमनं चलकुलय श्रीतुला चल चचल कुलय नीलकमल तस्य श्री शोभा तस्या तुला समा नता एषांत प्राप्स्यति इति शङ्के विचारयामि ।

(१) स्त्रीणां ऊर्ध्वनेत्रस्फुरण सामुद्रिकशास्त्रानुसार इष्टप्राप्तिरूपकम् ॥१०॥

I imagine that the eye of the gazelle-eyed one, side glances of which are obstructed by tresses of hair, which is devoid of the glossiness of collyrium, which has forgotten

sporting of the eye-brows owing to abstinence from wine and which throbs in the upper part when you will be near, will bear comparison with the beauty of a lotus waving to and fro on account of the movements of the fish

DESCRIPTION OF THE YAKSHA'S WIFE 14

O Cloud, I think that when you will be near, the eye of my deer-eyed wife, outer corners of which are obstructed by tresses, which has no collyrium applied to it, and which has forgotten the sporting of the eye-brows on account of giving up wine, will be throbbing in the upper part. It will be appearing beautiful, I imagine, like a blue lotus, waving to and fro owing to the movements of the fish.)

(Note:— According to the astrological science, the throbbing of the upper-eyelid of a woman is a good omen foretelling meeting with the husband) 102.

वामश्वास्याः कररुहपदैर्मुच्यमानो मदीयै-

मुक्ताञ्जलं चिरपरिचितं त्याजितो वैवगत्या ।

संभोगान्ते मम समुचितो हस्तसंवाहनानां

यास्यत्यूरुः सरसकदलीस्त्वभगौरथलत्वम् ॥ १०३ ॥

यक्षप्रियावर्णनं १५

हे मेष, मदीयैः कररुहपदैः नतमणैः नखचिह्नैः मुच्यमानः त्याज्यमानः ।

चिरपरिचितं विरकालेन नित्यं परितितित्तेन परिचितं अभ्यस्तं मुक्ता-
ञ्जलं मौक्तिकलापं वैवगत्या प्रारब्धवशान् मुदैवेन त्याजितः ।

संभोगान्ते निष्ठुञ्जामसमने मम हस्तसंवाहनानां हस्तार्थ्यां संवाहनं भर्दनं
स्पर्शनं तथोग्यः पूर्वं मम हस्तार्थ्यां संवाहनं प्राप्तः ।

मरमन्दलीस्तम्भगौरः सरसः रसभरितो यः कदल्याः स्तम्भः तद्वत्
तत्सदृशो गौरवर्णः एतादृशः अस्याः प्रियायाः वामः ऊरुः त्वयि आसन्ते सति
पलत्वं यास्यति स्फुरणं प्राप्स्यति ।

(१) सामुद्रिकानुसारं स्त्रीणां वामोदस्फुरणं प्रियसंगप्राप्तिं सूचयति ॥१०३॥

And her thigh—devoid of my nail-marks, robbed of a long familiar string of pearls through the course of fate, fit to be shampooed by my hands at the end of sexual enjoyment and white like the trunk of a juicy plantain tree—will throb (when you will approach nearby).

DESCRIPTION OF THE YAKSHA'S WIFE 15.

(O cloud, I think that when you will reach my wife, her left thigh—free from my nail-marks, avoided since a long through ill-luck by the waist-band of pearls, gently shampooed by me to remove fatigue after sexual intercourse, white and soft like the trunk of juicy plantain tree—will start throbbing) 103.

तस्मिन्काले जलद यदि सा लब्धनिद्रासुखा स्या-

त्तत्रासीनः स्तनितविमुखो याममात्रं सहस्व ।

मा भूदस्याः प्रणयिनि मयि स्वप्नलब्धे कथंचित्

सद्यःकण्ठच्युतभुजलतामन्थि गाढोपगूढम् ॥ १०४ ॥

यक्षप्रियावर्णनं १६

हे जलद मेघ, तस्मिन् काले मय्यरात्रिसमये यदि सा मधुषल्लभा लब्ध-निद्रासुखा स्यात् प्रातर्निद्रासुखा स्यात् चेत् तदानीं त्वं स्तनितविमुखः गर्जित-पराङ्मुखो भूत्या तत्रासीनः तत्र तस्मिन् गवाक्षे जालिकायां उपविष्टः सन् याममात्रं प्रहरपर्यन्तं सहस्य प्रतीक्षस्व ।

कथंचित् महाकष्टेन प्रणयिनि, भर्तरि मयि स्वप्नलब्धे स्वप्ने प्राप्ते सति सस्याः मत्प्रियायाः प्राप्तं गाढोपगूढं दृढालिगनं मद्यःकण्ठच्युतभुजलतामन्थि मा भून् सद्यः तत्कालं कठान् च्युता विश्लिष्टा भुजलता तस्याः मन्यिर्यस्य तत् मा भून् न भवेत् ॥ १०४ ॥

O cloud, if at that time, she is having the bliss of sleep, wait there just for three hours, seated and devoid of thunder. Let not her close embrace have its knot of creeper-like arms loosened from the neck when I, her lover, have been obtained with great difficulty in a dream.

DESCRIPTION OF THE YAKSHA'S WIFE 16.

(O cloud, if at dead of night, my wife by sleeping, stop your thunder, sit near the window and wait there for about three hours, till she gets up Do not disturb her in sleep, so that her close clasp with arms around my neck,—her lover, seen by her with great difficulty in a dream,—may not be loosened.) 104.

तामृत्याप्य स्वजलकणिकाशीतलेनानिलेन

प्रत्याश्रस्तां सममभिनवैर्जालकैर्मालतीनाम् ।

विद्युद्गर्भः स्तिमितनयनां त्वत्सनाथे गवाक्षे

वक्तुं घोरस्तनितवचनैर्मानिनीं प्रक्रमेथाः ॥ १०५ ॥

यश्चम्रियावर्णनं १७

हे जलद, निद्रितां ग्रहरं प्रतीक्ष्य तां प्रियां स्वजलकणिकाशीतलेन निजपानीयस्य कणिकाः तुषारमदृशा अनिस्पर्शबिन्दवः तामिः शीतलेन शिशिरेण अनिलेन वायुना अभिनवैः नूतनैः मालतीनां जालकैः कोरकैः झुमला इति लोके, तैः मम सार्धमेव उत्थाप्य अर्यान् मालतीनां नवीनकोरकाः जलकणिकाः तामिः शीतलेन वायुना जागरिता विदसिता भवन्ति तथा सापि जागरिता भविष्यन्ति । इत्थं तां उत्थाप्य प्रत्याश्रस्तां स्वस्थामृतां स्तिमितनयनां निश्चलनेत्रां मानिनी त्वत्सनाथे त्वदारुहे गवाक्षे बातायने स्थितः विद्युद्गर्भः विद्युत् गर्भ मध्ये यस्य सः त्वं घोरस्तनितवचनैः गर्भीरान्धगर्जितपूर्वाणि वाक्यानि तैः वक्तुं जल्पयितुं प्रक्रमेथाः ॥ १०५ ॥

Having awakened her by a breeze cool with your water-drops, you with lightning concealed within, should commence to talk, O wise one, in words of thunder, to that proud lady, refreshed like the new blossoms of Malati flowers, and having her eyes steadily fixed on the window, occupied by you.

DESCRIPTION OF THE YAKSHA'S WIFE 17.

(O cloud, awaken her thereafter with a breeze, cool with your dew-like fresh drops of water. When she, refres-

hed like a cluster of newly bloomed Malati buds, becomes at ease and with steady eyes, you, sitting in the window with lightning drawn inside, should proceed straightway to talk to her in words, sobre and serene. In other words, the wind, cool with the rain of your dew-like water drops, will rouse my wife from sleep. It will also cause the clusters of Chameli buds to bloom. Feeling the cool wind mixed with the fragrance of Chameli flowers against her body, my wife will soon be awakened from sleep. Thereafter when she sits at ease, you start talking to her, carefully seeing not to emit out then your flashes of lightning.) 105

भर्तुर्मित्रं प्रियमभिघवे विद्धि मामभ्युवाहं

त्वत्सन्देशैर्मनसि निहितैरागतं त्वत्समीपम् ।

यो वृन्दानि त्वरयति पथि श्राम्यता प्रोषिताना

मन्दस्निग्धैर्घनिभिरनलावेणिमोक्षोत्सुकानि ॥ १०६ ॥

यक्षप्रियावर्णनं १८

हे अभिघवे जीवद्भर्तुके, हे अरुहसोभाग्यवति, म-सि निहितै त्वत्सदेशै त्वत् तव सम्बन्धिनस्तेन पथिता सन्देशा तै सदागत मनसि इत्ये निधाय त्वत्समीप आगत चक्षुरात् समायात ईदृश मा भर्तु तव प-यु वल्लभस्य प्रिय अभीष्ट मित्र अभ्युवाह जलधर मेघ विद्धि जानीहि ।

■ अभ्युवाह मेघ श्राम्यता मार्गक्रमनिवारणाय विधान्ति गृहता प्रोषिताना प्रवामिना पुर्याणा वृन्दानि मन्दस्निग्धै मन्दै गभीरै स्निग्धै वर्णमगोरमै घनिभि र्गन्तै अबलानेणिमोक्षोत्सुकानि अलाना वेणि यक्षा यक्षी अबोहो इति सौराष्ट्रे-रस्या मोक्ष मोचन प्रयत्नरूपेण तस्मिन् उत्सुकानि आतुराणि, करोति गृन्गमनाय त्वरयति उत्सुकयति इति पुर्यान् जायाश्च नपकरोति ॥ १०६ ॥

O you, blessed with a husband, know me, a cloud, to be the dear friend of your husband, one who has come to you with messages treasured up in mind, a cloud which hastens up, by gentle and sweet rumbling, the crowds of travellers

fatigued on the way, and longing to untie the hair-knots of their beloved.

DESCRIPTION OF THE YAKSHA'S WIFE 18.

(O you blessed with a husband, know that I, a cloud, am the friend of your husband. I have come to you with a message from him for you persons out for business, for work in the fields or for a walk, resting on the way, hasten to go home, longing to untie the braids of their wives, when they hear a cloud's gentle and sweet thunder. I am this sort of a cloud, which obliges both the loving males and the loved females.) 106.

इत्याख्याते पवनतनयं मैथिलीबोन्मुखी सा
त्वामुत्कण्ठोच्छ्वसितहृदया वीक्ष्य संमाप्य चैव ।
श्रोष्यत्यस्मात् परमवहिता सौम्य सीमन्तिनीनां
कान्तोदन्तः सुहृदुपहतः संगमात् किञ्चिद्भूतः ॥१०७॥
यक्षप्रियावर्णनं १९

हे मेघ, त्वया इत्याख्याते सति, मैथिली सीता पवनतनयं हनुमन्त इव मा मतिप्रिया उत्कण्ठोच्छ्वसितहृदया उत्कण्ठया औमुख्येन वन्द्यसित आसोच्छ्वा मगतिं प्राप्तं प्रच्छ्वसितं हृदयं यस्याः सा । अवहिता स्थिरचित्ता सायधाना त्वां वीक्ष्य अवलोक्य च संमाप्य जल्पयित्वा, वन्मुखी चक्षुःमीमांसी अस्मात् वाक्यान् यत्परं वाक्यं मन्दैशलग्ना वत् श्रोष्यति आकर्णयिष्यति ।

हे सौम्य, सुहृदुपहतः सुहृदा परिमित्रेण उपहतः आनीतः सीमन्तिनीनां नातीनां कान्तोदन्तः कान्तस्य वदन्तः मर्तुसंदेशः संगमात् भर्तृमैलापकान् किञ्चित् श्लोकमेव ऊनः न्यूनः भवति ॥ १०७ ॥

This being said, she, like Sita looking up to Hanuman, with heart enlivened by eagerness, seeing and speaking to you, will hear my message with rapt attention and face upwards. O gentle one, a message from a husband, brought by his friend, is in the esteem of ladies hardly less than actual union.

DESCRIPTION OF THE YAKSHA'S WIFE 19

(O cloud, when you will speak thus much, she, with her heart palpitating in eagerness, will recollect herself, will look at you, will talk to you and will, with face uplifted, hear you speaking, in the same way as Sita did to Hanu man A message from the husband, brought by his friend, is, in the eyes of women, just slightly less than actual meeting) 107

तामायुष्मन् मम च वचनादात्मना चोपकर्तुं

मृयादेवं तत्र सहचरो रामगिर्याश्रमस्थः ।

अव्यापन्नः कुशलमगले पृच्छति त्वां वियुक्तः

पूर्वाभाष्यं सुलभविपदा प्राणिनामेतदेव ॥ १०८ ॥

यक्षसंदेशः १

परोपकारबुद्ध्या स्वकार्यप्रवृत्तत्वेन तत्र साफल्यार्थं च आशीर्वादामक सम्बोधनेन सन्दिशन्नाह ।

हे आयुष्मन्, तस्याश्चोपकर्तुं आ मना स्वयमेव मया यदुक्तं यत्सदिष्टं तत्तर्था मनसि अवधार्य स्वयमेवैषा मम वचनात् मम वाक्येन भवान् एव मृयात् ।

हे अक्षरं, रामगिर्याश्रमस्थ अव्यापन्न जीवन् वियुक्त विरहित तव विरेहण विकल शपययितुं भर्तुराज्ञया बद्ध तव सहचरो भर्ता त्वा कुशलं पृच्छति ।

सुलभविपदा अतर्कितप्रापद्वियोगरूपापत्तीनां, सुलभा अतर्किता अक्लिप्ता विपदा आगतविपत्तयः येषां ते तेषां प्राणिना एतदेव कुशलवाक्यमेव कुशल समाचार एव पूर्वाभाष्यं पूर्वोक्तयेव अस्ति प्रथम आभाषणाय एतन् कुशलप्रश्नरूपं वचनमेव युक्तम् ॥ १०८ ॥

O long-lived one, to oblige her by yourself, you may speak to her in my name, your consort residing in a hermitage on Ramgiri, alive and separated from you, O weak one, inquires after your well-being; to creatures easily afflicted with calamities, this alone is the first thing to be spoken.

YAKSHA'S MESSAGE 1.

(In order that the cloud's mission, undertaken with a benevolent motive, be successful and there may not arise any obstacle, it is here blessed with the word 'Ayushman'. O long-lived one, to oblige my wife, you bear my message in mind and speak to her in my name as below :- "O Helpless one, your husband, living among the hermitages on Mount Ramgiri near Nasik, bound to live in exile at the behest of his master and separated from you is alive, hale and hearty. It is but proper that people, who are suddenly overpowered by adversities, should first be inquired after their well-being.) 108.

अंगेनांगं प्रतनु तनुना गाढतप्तेन तप्तं

साक्षेणाश्रुद्रवमविरतोत्फण्टमुत्फण्ठितेन ।

उष्णोच्छ्वासं समधिकतरोच्छ्वासिना दूरवर्ती

संकल्पैस्तैर्विशति विधिना वैरिणा रुद्धमार्गः ॥ १०९ ॥

यक्षसन्देशः २

हे मेघ, भवान् तदनन्तर एव भूयात् यथादि ।

हे अमले, दूरवर्ती विप्रकृष्टः वैरिणा शत्रुभूतेन विधिना दैवेन रुद्धमार्गः रुद्धमार्गः ते तव सहचरः भर्ता तैः लोकप्रसिद्धैः संकल्पैः मनोरथैः मनोव्यापारैः अंगेन स्वशरीरेण अंगं तवांगं तव शरीरं विशति प्रविशति आलिगति ।

यक्षभूतेन तस्य शरीरेण यक्षभूतं तव शरीरं प्रविशति तच्छृणु ।

तनुना कृशेन तस्यांगेन, प्रतनु प्रकर्षेण तनु कृशं मन्तव्यं तवाङ्गं,

गाढतप्तेन महासंतप्तेन तस्य अंगेन, तप्तं संतप्तं तवाङ्गं,

साक्षेण अस्त्रं अयु तत्प्रहितेन तस्य अंगेन, अश्रुद्रवं अश्रुक्षरणयुक्तं तवाङ्गं, उत्फण्ठितेन उत्फण्ठायुक्तेन तस्य अंगेन, अविरतोत्फण्टं अनवच्छिन्नोत्फण्टं अविरता विरामरहितं उत्फण्टं यस्मिन् तवाङ्गं,

समाधिकतरोच्छ्वासिना सम् सम्यक् विशेषतया अत्यधिकाः उच्छ्वासाः उष्णगतिः आसाः यस्मिन् समधिकतरे उच्छ्वासतीत्येवंशीलं तेन तस्यांगेन, उष्णोच्छ्वासं अतिशिरः आसं तवाङ्गं,

इत्यभूतेन तस्यांगेन, इत्यभूतं तवाङ्गं तव शरीरं तैः तैः संकल्पैः मनोरथैः स ते पतिः प्रविशति आलिगति ॥ १०६ ॥

With those fanciful imaginations, he (your husband) residing far away with path obstructed by inimical fate unites his body thin, greatly heated, fearful, ardently longing and breathing hotly with your body, which is also emaciated, heated, wet with tears, ceaselessly yearning and heaving hot.

YAKSHA'S MESSAGE 2.

(O cloud, then tell her, "Your husband, residing far away with path obstructed by cruel fate, enters your body with his body, to speak otherwise, embraces your body with fanciful imaginings. Hear what sort of his body is joined with yours in which condition. His body emaciated, heated with pangs of separation, full of tears, ardently longing to meet you and breathing heavily is united (embraces) with yours which too is thin, heated, tearful, excessively yearning and sighing hotly and deeply.) 109.

शब्दाख्येयं यदपि किल ते यः सरीनां पुरस्तात्

कर्णे लोलः कथयितुमभूदाननस्पर्शलोभात् ।

सोतिक्रान्तः श्रवणविषयं लोचनाभ्यामदृश्य-

स्त्वामुत्कंठाविरचितपदं मन्मुखेनेदमाह ॥ ११० ॥

यक्षसंदेशः ३

सरीनां पुरस्तान् यः ते स य भर्ता किलेति संभाषणायां यदपि यद्यपि शब्दाख्येयं शब्देन उच्चारणे कथयितुं योग्यं यद्यः आननस्पर्शलोभात् मुरस्पर्श-
धुम्बनादि तस्य लापट्यान् कर्णे कथयितुं लोलः लंपटः अभून् आसीन् ।

सः श्रवणविषयं अगोचरः कर्णगोचरं अनिष्टान्तः । तथैव लोचनाभ्यां नेत्राभ्यां अदृश्यः अनवलोकनीयः ते भर्ता उत्कंठाविरचितपदं यथा मनसि अभिलापनिर्मितस्थानं यथा स्यान् तथा इदं अग्रे पद्यमाणं मन्मुखेन त्वां आह वदति तच्छृणु ॥ ११० ॥

He, who out of passion for the touch of your face desired to whisper in your ear something which could have been uttered even before your female friends—now being bey-

and the reach of your ear and not capable of being seen by the eyes—conveys to you through my mouth this message couched in passionate words.

YAKSHA'S MESSAGE 3

(Your Husband, who desiring to have the touch of your face, was going to tell in your ear something which could have been said aloud even in the presence of your female friends—now being unknown in whereabouts to your ear and also invisible to your eyes—conveys through me this message. Hear it now in his own words) 110.

श्यामाशृङ्गं चकितहरिणीप्रेक्षिते दृष्टिपातान्

यक्त्रच्छायां शशिनि शिशिनां वर्धभारेषु केशान् ।

उत्पश्यामि प्रतनुषु नदीवीचिषु भ्रूविलासान्

हन्तैकस्थं कचिदपि न ते भीरु सादृश्यमस्ति ॥ १११ ॥

यक्षमंदशः ४

हे भीरु,

तव शरीरं श्यामासु चीनाकेषु, अस्ति मृदुकोमलतया चीनो इति धान्यविशेषः तस्य अत्यन्तमृदुकोमलमस्तृणत्वाच्च, उत्पश्यामि संभाषयामि ।

ते तव दृष्टिपातान् दृष्टिविक्षेपान् चकितहरिणीप्रेक्षिते अस्तक्षुरंगीबिलोके उत्पश्यामि ।

ते तव मुखच्छायां मुखरोमां शशिनि चन्द्रे उत्पश्यामि ।

ते तव केशान् अलककलापान् शिशिनां मयूराणां वर्धभारेषु पिच्छसमूहेषु उत्पश्यामि ।

ते तव विलासान् प्रतनुषु अत्यंतसूक्ष्मेषु नदीवीचिषु नदीतरंगेषु उत्पश्यामि ।

परं हे भीरु हन्तेति तैदे, ते तव सादृश्यं समानरूपतां एकस्थं एकस्थाने स्थितं कचिदपि नास्ति न नियते न पश्यामि ॥ १११ ॥

I see your body in Priyangu creepers, your glances in the look of a startled female deer, the lustre of your face in the moon, your tresses in the clusters of feathers of Peacocks and the sporting of your eye-brows in the very small ripples

of the river. Alas ! O timid one ! there is no where resemblance to you existing in one place.

YAKSHA'S MESSAGE 4.

(O timid one, I see the softness of your body in the grains of Shyama, your eyesight in the cys of a frightened female deer, the beauty or the lustre of your face in the moon, the heaviness of your hair in the clusters of feathers of peacocks and your amorous sportings in the small ripples of the rivers. But it is a sorry tale to tell that your softness, eyesight, face-lustre, tresses and sportive movements are not to be seen by me anywhere in any one thing or a place. they are all to be seen in one you alone.) 111.

धारासिक्तस्थलसुरभिणस्त्वन्मुखास्यास्य बाले

दूरीभूतं प्रतनुमपि मां पंचबाणः क्षिणोति ।

धर्मान्तेऽस्मिन् विगणय कथं वामराणि प्रजेयु-

दिक्संसक्तप्रविरलघनव्यस्तसूर्यातपानि ॥ ११२ ॥

यक्षसंदेशः ५

हे बाले अबले, धारासिक्तस्थलसुरभिणः धारया मदिराधारया सिक्तं यन् स्थलं पृथ्वीस्थलं तद्वन् अथवा धारया जलधारया द्विद्रवस्कारेण सिक्तं मीन-
वापेन संतप्तं यत्पृथ्वीस्थलं तद्वत् सुरभिणः सुगन्धस्य अस्य त्वन्मुखास्य दूरीभूतं
विप्रकृष्टं, प्रतनुमपि कृशमपि मां पंचबाणः कामः पीडयति क्षिणोति ।

तदा त्वमेव विगणय विचारय अस्मिन् धर्मान्ते धर्मादमाने वर्षाकाले
दिक्संसक्तप्रविरलघनव्यस्तसूर्यातपानि दिक्षु संसक्ताः मंलप्राः प्रविरलाः
पृथक् पृथक् भूताः ये निम्प्रललिताः घनाः मेघास्तैर्व्यम्नः पश्चात्कृतः सूर्यातपो
येषु तानि वामराणि दिनानि कथं प्रजेयुः गच्छेयुः ॥ ११२ ॥

O youthful woman, though I am emaciated and very far from your face bearing the fragrance of the earth besprinkled with showers, the five-arrowed God of Love afflicts me, rendering me more weak. Just imagine how at the end of the summer season, would the days pass, with their sunlight obstructed by clouds scattered in all directions

YAKSHA'S MESSAGE 5.

(O young woman, I am at a very great distance from your face, bearing the fragrance as coming out of the heated earth sprinkled with water or earth wettened by wine Hence I am reduced in body Yet the God of Love pains me much rendering me more weak Just imagine how I might be passing my days of separation in this rainy season, when the light of the sun is bedimmed by clouds scattered in all directions.) 112.

त्वामालिख्य प्रणयकुपितां धातुरागैः शिलाया-

मात्मानं ते चरणपतितं यावदिच्छामि कर्तुम् ।

अस्रैस्तावन्मुहुरपचितैर्दृष्टिरालुप्यते मे

ऋरस्तस्मिन्नपि न सहते संगमं नौ कृतान्तः ॥ ११३ ॥

यक्षसंदेशः ६

हे चंडि, धातुरागैः हरिताल-गैरिक-सिन्दूरदिघातूनां पर्वतस्थैः रंगैः प्रणय-कुपितां प्रीतिरुष्टां त्वां शिलायां दृष्टि आलिख्य चित्रयित्वा आत्मानं ते तव चरणपतितं फलं चित्रयितुं इच्छामि यावदपतितं विधातुं यावत् अभिलषामि तान् मुहुः वारं वारं मे मम दृष्टिः चर्षयतेः मुद्विगतेः अस्रैः रोदनजलैः आलु-प्यते आच्छाद्यते ।

स्मिन्नपि आलेख्ये चित्रेऽपि नौ आवयोः संगमं ऋरः दयाहीनः शत्रुरूपः कृतान्तः विधिः न सहते ॥ ११३ ॥

while I desire to make myself prostrate at your feet, after depicting you—angry with love—on a rock with mineral dyes, my eyesight is obstructed by tears accumulated again and again Cruel fate does not endure our union even there.

YAKSHA'S MESSAGE 6.

(O one angry in love, I paint your picture on a slab with mineral dyes, whereafter to please you I try to depict my own picture as lying prostrate at your feet; but my eyes get bedimmed at that time by gathered up tears, rendering

the task of painting impossible. Merciless fate does not tolerate our union even in a picture.) 113

मामाकाशप्रणिहितभुजं निर्दयाश्लेषहेतो-

लंघ्यायास्ते कथमपि मया स्वप्नसंदर्शनेषु ।

पश्यन्तीनां न खलु बहुशो न स्थलीदेवतानां

मुक्तास्थूलास्तरुकिमलयेष्वश्रुलेशाः पतन्ति ॥ ११४ ॥

यक्षमंदेशः ७

हे अश्वने, कथमपि कष्टेन दैवजशान् स्वप्नसंदर्शनेषु स्वप्रावलोकनेषु मया लंघ्याया प्राप्तायास्ते तव निर्दयाश्लेषहेतोः गाढालिङ्गननिमित्त आकाशप्रणिहितभुज आकाशे शून्ये प्रणिहितौ मुचौ करौ येन मं त मा, आपश्यन्तीनां अनेकवार पश्यन्तीनां स्थलीदेवतानां वनस्थलदेवतानां मुक्तास्थूला मौक्तिक-समवृषव बहुशः अश्रुलेशा रोदनवल्फला अश्रुचिन्वा तरुकिमलयेषु द्रुमपद्म-वेषु खलु इति निश्चयेन न पतन्ति न, पतन्त्येव । कथान् स्वप्ने त्वा आलिङ्गितु आकाशे शून्यप्रदेशे मया दीर्घावृत्तयो मुचयो आलिङ्गने नैष्परह्य निरीदय वन देवता अपि दयया अश्रुचिन्दून् मुचति इय तरुणा किमलयेषु स्थिता पुनस्तेभ्यः पतन्तं चिन्दव निरीदयन्ते ॥ ११४ ॥

Drops of tears as big as pearls, of sylvan deities, who seem stretching out my arms in the sky for a close embrace of you, obtained by me with great difficulty in the vision of a dream, indeed fall so often on the shoots of trees.

YAKSHA'S MESSAGE 7

(O weak one, seeing me so often stretching my arms in the sky to closely embrace you, obtained by me with great difficulty in a dream, it is not that the forest deities do not abundantly shed tears as large as pearls on the tree shoots. They really do so. To state otherwise, when I stretch my arms to embrace you in a dream, I meet with failure. Seeing this plight of mine, the sylvan deities pity me and sympathise with me by shedding tears. Then I get myself suddenly awakened and see in the morning drops of water falling or fallen on tree shoots.) 114

मित्रा सद्यः किसलयपुटान् देवदारुद्रुमाणां

ये तत्क्षीरस्रुतिसुरभयो दक्षिणेन प्रवृत्ताः ।

आलिङ्ग्यन्ते गुणवति मया ते तुषाराद्रिवाताः

पूर्वं स्पृष्टं यदि किल मवेदंगमेभिस्तवेति ॥ ११५ ॥

यक्षसंदेशः ८

हे गुणवति गुणालङ्कृतशरीरे, सद्यः तत्क्षणं देवदारुद्रुमाणां किसलयपुटान् पल्लवसपुटान् मित्रा विशाख्य तत्क्षीरस्रुतिसुरभयः तेषां देवदारुद्रुमाणां यत्क्षीरं दुग्धं तस्य स्रुतिः क्षरणं तेन सुरभयः सुगन्धिताः दक्षिणेन दक्षिणस्यां दिशि प्रवृत्ताः तुषाराद्रिवाताः तुषाराः जलकणाः तैर्युक्ता स्पृष्टाः अग्निः हिमाचलः तस्य वाताः हिमनिरिषवनाः मया आलिङ्ग्यन्ते । यदि एभिर्वातैः किल अवश्यं पूर्वं प्रथमं तवांगं तव शरीरं स्पृष्टं भवेत् इति निश्चित्य मत्वा ॥ ११५ ॥

O virtuous one, those breezes of the snow-mountain, which breaking open straightway the sprouting shoots of pine trees and fragrant with the flow of their juice, blow southwards, are embraced by me; thinking that your body might have been verily touched by them previously.

YAKSHA'S MESSAGE 8.

(O meritorious wife, I embrace the breezes from the Himalayas, which cause tender sprouts of the pine trees to bloom and which laden with the fragrance of juice exuding from them blow southwards. I do this under an impression that those winds have indeed touched your body previously.) 115.

संक्षिप्येत क्षणमिव कथं दीर्घयामा त्रियामा

मर्वावस्थास्वहरपि कथं मन्दमन्दातपं स्यात् ।

इत्थं चेतश्चटुलनयने दुर्लभप्रार्थनं मे

गाडोष्माभिः कृतमशरणं त्वद्वियोगव्यथाभिः ॥ ११६ ॥

यक्षसंदेशः ९

हे चटुलनयने चटुलानि चंचले नयने लोचने यस्याः सा तत्सम्बोधने ।

दीर्घयामा दीर्घाः विशालाः यामाः प्रहराः यस्याः सा त्रियामा रात्रिः सर्वावस्थासु
आदिमध्यान्तेषु क्षणं इव कथं संक्षिप्येत लघूमवेत् ।

अहः अपि दिवसोपि सर्वावस्थासु पूर्वाह्न-मध्याह्न-पराह्न-लक्षणासु
मन्दमन्दातपं मन्दः प्रस्तोकः आतपः यत्र तत् कथं स्यात् । इत्य इति दुर्लभ-
प्रार्थनं दुर्लभा अशक्या प्रार्थना यस्य तत् मे गम चेत् गाढोष्माभिः महोष्णाभिः
त्वद्वियोगव्यथाभिः तव वियोगजन्यपीडाभिः अशरणं कृतं शरणरहितं निराधारं
आश्रयहीनं पराधीनं कृत् विहितमास्त ॥ ११६ ॥

How can the night long hours be reduced to a moment
as it were. ? How can the day too have its heat lessened in
all its stages. ? O unsteady-eyed one, my mind, thus indulg-
ing in hopes difficult to accomplish, is rendered helpless by
pangs of separation from you, full of intense heat.

YAKSHA'S MESSAGE 9.

(O quick-eyed one, how can the night with its long
hours—its first part, the middle and the after part—be passed
as if like a moment. ? How can the day in all its parts—
morning, noon, afternoon and evening—have its heat
lessened. ? In short, how can the day and night be passed
soon and the period of our separation may be brought to a
speedy end. ? My mind, obsessed with such impossible
longings, is rendered helpless by intensely hot pain due to
your separation.) 116.

इत्पात्मानं बहु विगणयन्नात्मनैवावलम्बे

तत्कल्याणि त्वमपि सुतरां मा गमः कातरत्यम् ।

कस्यात्यन्तं सुखमुपनतं दुःखमेकान्ततो वा

नीर्घर्मच्छत्युपरि च दशा चक्रेनेमिक्रमेण ॥ ११७ ॥

यष्टमदेशः १०

हे कल्याणि, कस्य अत्यन्तं नैरन्तर्येण सुख उपनतं उपस्थितं, कस्य वा
एकान्ततः सततं दुःखं उपनतं, न कस्यापि इति एवं प्रकारेण आश्वासनेन बहु
यथा न्यायतया विगणयन् त्रिषारयन् आत्मानं हृदयं आत्मना एव मनसा एव
अवलम्बे धारयामि । मनुष्याणां दशा सुखदुःखरूपा अवस्था नीचैः च उपरि च

चक्रनेमिक्रमेण गच्छति । चक्रस्य नेमिः उंटहो इति सौराष्ट्रे चक्रस्याराक्रमेण कदाचित् चक्रस्यारा नीचैः अधस्ताद् गच्छति पुनः सद्य एव उपरि उपरिष्ठाद् गच्छति याति । तथा सुप्तदुःखस्यापि अवस्था कालक्रमेण अध उपरिगामिनी भवति, कदाचिन् सुप्तरूपा कदाचिद् दुःखरूपा । तत् तस्मात् कारणात् हे कल्याणि शोभनावयवे, त्वमपि सुतरा अतिशयेन कातरत्व अधीरत्व मा गमः भा यासीः ॥ ११७ ॥

Thinking much in this way, I support myself by myself. Hence, O blessed one, you too should not be extremely impatient. For who enjoys unceasing happiness or suffers perpetual misery. ? One's condition of life goes up and down like the revolution of a wheel

YAKSHA'S MESSAGE 10

(But O fortunate one, who obtains happiness for the whole life ? Or who suffers from perpetual misery. ? No one meets with this sort of life. Thinking so, I console myself and keep up my spirits Happiness and misery come and go in the life of a man like the felly of a moving wheel. Hence, O dear one, you too should think like this, without being impatient.) 117.

शापान्तो मे भुजगशयनादुत्थिते शार्ङ्गपाणौ

शेषान्मासान् गमय चतुरो लोचने मीलयित्वा ।

पञ्चादायां विरहगणितं तं तमात्माभिलाषं

निर्देक्ष्यामः परिणतशरच्चन्द्रिकासु क्षपासु ॥ ११७ ॥

यक्षसन्देशः ११

हे कल्याणि, शार्ङ्गपाणौ शार्ङ्ग धनुः पाणौ हस्ते यस्य सः तस्मिन् विष्णो भुजगशयनान् शेषपर्यंकान् उत्थिते जागरिते सति मे शापान्तः मम शापस्य देशाद् परिनिष्कासनाज्ञाया वर्षेकपरिमित्याः अतः पूर्णता भविष्यति यतः कारणान् शेषान् चतुःसख्याङ्गान् मामान् लोचने मीलयित्वा नेत्रे निमीन्य गमयेः अनिवार्येः । निक्रमसप्तनुमारं आपादशुद्धैकादश्यां विष्णु शेषशय्यायां स्त्रपिति पुनः चातुर्मास्यान्तर कार्त्तिकशुक्लैकादश्यां देवदीपोत्सवादिने देवद्विरात्री इति सौराष्ट्रे तस्मिन्दिने विष्णुरुत्तिष्ठति ।

पश्चात् स्वस्थानागमनानन्तर आवा त्व च अह च द्वावपि विरहगणित
विरहकाले सकल्पित त त आत्माभिलाप भोगविलासस्य निजमनोरथ परिणत-
शरच्चन्द्रिकासु परिणता सपूर्णता गता शरद् ऋतु तस्या चन्द्रिका यासु
ता तासु क्षपासु रात्रिषु कार्तिकशुक्लद्वादशयनन्तर हेमन्तर्तो प्रारभात् निर्मल-
चन्द्रिकाप्रकाशितासु रात्रिषु निर्वेद्याव उपभोच्यावहे विविधविलाससुप्ताभिला-
षपूर्ति करिष्यावहे ॥ ११८ ॥

My curse will end when Vishnu, the wielder of Sarang
bow, gets up from his serpent-bed Pass away the remaining
four months, keeping your eyes closed Thereafter, we two
shall satisfy during nights full of autumnal moonlight, those
self-same desires of ours entertained in separation

YAKSHA'S MESSAGE II

(O blessed one, my curse of exile for a year will come
to an end on the eleventh day of the bright half of Kartik,
when Vishnu will rise from his bed on Sheshnag Hence
you should pass the remaining four months, keeping your
eyes closed Thereafter we shall enjoy in bright moonlight,
cloudless on account of the end of Autumn, those various
desires, thought of during separation) 118

भूयश्चाहं त्वमपि शयने कण्ठलग्ना पुरा मे

निद्रा गत्वा किमपि रुदती सत्त्वरं विप्रबुद्धा ।

सान्तर्हासं कथितमसकृत् पृच्छतश्च त्वया मे

दृष्टः स्वप्ने कितव रमयन् कामपि त्वं मयेति ॥ ११९ ॥

यक्षसन्देशः १२

अयं श्यामिप्रयुक्त एव मेघ इति विश्वासोत्पादनार्थं प्राक्तन रहस्यमय
वृत्तान्तं निवेदयताह ।

हे क-याणि, भूय पुनरपि शृणु । पुरा पूर्वं एकदा शयने शय्याया मे कण्ठ-
लग्ना रक्ता निद्रा गत्वा निद्रा प्राप्य सुप्तासीत् । पुन किमपि पेनापि अविज्ञा-
तेन कारणेन रुदती रुदती सत्त्वरं शीघ्रं च विप्रबुद्धा जागरिता । तदा असकृत्
वार वार पृच्छत् मे मम त्वया सान्तर्हासं अतर्हसितमयुक्तं कथितं । हे कितव,
धूर्तं । कामपि प्रमदा रमयन् क्रीडयन् त्वं स्वप्ने मया दृष्टः । सपत्नीदुरादाह
रोदिमि ॥ ११६ ॥

To add to it further, — Once clinging to my neck on the bed and having gone to sleep, you awoke suddenly crying for reason unknown To me asking repeatedly, you said with an inward smile, "O deceiver, you were seen by me in a dream sporting with some other woman."

YAKSHA'S MESSAGE 12.

(To convince his wife that the cloud is none else but one sent by her husband, the Yaksha described one incident known only to himself :—

O blessed one, hear again : Once in the past you had clung to my neck and gone to sleep . Some time after you awoke suddenly and began to weep without any reason whatsoever When I asked you repeatedly the reason for it, you said to me smiling inwardly, "O rogue, I am weeping because I saw you in my dream sporting with some other woman. } 119.

एतस्मान्मां कुशलिनमभिज्ञानदानाद् विदित्वा

मा कौलीन्यादसितनयने मय्यविश्वासिनी भूः ।

स्नेहानाहुः किमपि विरहे ध्वंसिनस्ते ह्यमोगा-

दिष्टे वस्तुन्युपचितरसाः प्रेमराशीभवन्ति ॥ १२० ॥

यक्षसन्देशः १३

हे अक्षितलोचने मेघवल्लोचने, त्वं एतस्मात् अभिज्ञानदामात् अभिज्ञानानि विश्वासोत्पादकानि चिह्नानि तेषां दानात् मां कुशलिनं जीवन्तं वस्थापिदपि च ॥ तुभ्यं विदित्वा ज्ञात्वा परिहाय कौलीन्यात् लोकवादात् परनीययोगेन मृत एव समवत्यय, एता न स्मरज्ञेवान्यस्यां वस्थांचिशुवत्या तुभ्यस्य तस्य पुनरागमनमसमयमित्यादिना लोकानां वादेन प्रवादेन लोकानां विषयन्त्या मयि सम्बन्धे अविश्वासिनी मा भूः मरणान्यतुभ्यत्वादिशंकाकुला न भव ।

विरहे परस्परनियोगे सति स्नेहान् ध्वंसिनः विनाशकारिणः प्राहुः यथयन्ति तत् किमपि वेपुचिद् दृष्टातेषु सत्य चेत् तथापि बहुधा तु ते स्नेहाः हि इति निश्चयेन इष्टे वस्तुन अभिष्टे पदार्थे अमोगात् अप्राप्तिवशात् योगविरहितत्वेन

उपचितरसाः सन्तः कस्मिंश्चिन्मनुष्ये वस्तुनि वा प्रेमराशीभवन्ति स्नेहसमूही-
भवन्ति ॥ १२० ॥

O black eyed one, knowing me to be well from the presentation of this token, do not be distrustful about me from popular rumour, They say that love vanishes during separation ; but (I assert) that affection becomes accumulated as the desire for the object loved becomes increased in intensity owing to non-enjoyment.

YAKSHA'S MESSAGE 13.

(O black eyed one, from the tokens given, you will be convinced that I am alive and am not attached to any other woman. Do not, from popular rumour, entertain any doubt about me that I might be dead owing to separation from my wife or that there is no possibility of my return, fallen in love as I have with other woman. Some people opine that love dies in separation; but I believe that love becomes accumulated, when circumstances for its non-enjoyment arise. Advantage of this accumulated love is well availed of, when both the lovers meet again or reunite.) 120

आश्वास्यैवं प्रथमविरहोदग्रशोकां सखीं तां

शैलादाशु त्रिनयनवृषोत्खातशृंगाच्चिबृचः ।

सामिहानप्रदितकुशलैस्तद्वचोभिर्ममापि

प्रातः कुन्दप्रसवशिथिलं जीवितं धारयेथाः ॥ १२१ ॥

मेघं प्रति चरमवचनं १

हे मेघ, तां प्रथमविरहोदग्रशोकां प्रथम एव पूर्वं कदाप्यननुमृतः प्रथमपार-
मेयारुस्मादापतितः विरहः त्रियोमः तेन जातः उदमः क्षमापः शोकः यस्यास्तां
तव सखीं धातृजायां, एवं पूर्वोक्तप्रकारेण आश्वास्य स्वरूपीकृत्य त्रिनयनवृषो-
त्खातशृंगात् त्रिनयनः शंकरः तस्य वृषः वृषमः नन्दी तेन उत्पानानि उत्पादि-
नानि शृंगाणि शिरगराणि यस्य सः तस्मान् ईदृशात् शैलात् पैलाशात् आशु
शीघ्रं निवृत्तः प्रयागनः सन् पश्चान् सामिहानप्रदितकुरानैः अभिज्ञान विद्यामो-
त्पादकमंकेतः तेन संयुक्तं यथा स्यात्तथा तथा प्रदितैः प्रेषितैः कुरानैः कुशल-

पार्तायुक्ते तद्वचोमि तस्या सन्देशवाक्यै सह प्रातःकुन्दप्रसवशिथिल प्रातः
प्रभाते कुन्दप्रसव डोलरकुसुम पुष्प तद्वत् शिथिल क्षीणतेजस्व मम जीवित
धारयेथा । यथा तस्या जीवित मत्सन्देशेन त्वया रक्षित तथा ममापि जीवित
धारयेथा अवलम्बेथा रक्षस्व ॥ १२१ ॥

Having thus comforted your friend intensely sorrowful
at first separation and having returned immediately from
that mountain, the peaks of which have been dug up by
the three-eyed God Shiva's bull, you do support my life
also, as frail as a Kunda flower in the morning, by her
words, intimating her well-being by tokens sent

LAST WORDS TO THE CLOUD 1

(O cloud, having thus consoled your friend who is
overpowered with great sorrow on account of first separation,
not experienced before and having returned here at once
from that mount Kailas the peaks of which are dug up by
Shiva's bull, you have to save my life also, ■■ fragile as a
Kunda flower withering in the morning, by her words of
welfare accompanied with tokens) 121

कश्चित् सौम्य व्यवसितमिदं बन्धुकृत्यं त्वया मे

प्रत्याख्यातुं न खलु भवतो धीरता तर्कयामि ।

निःशब्दोपि प्रदिशसि जलं याचितश्चातकेभ्यः

प्रत्युक्तं हि प्रणयिषु सतामोप्सितार्थक्रियैव ॥ १२२ ॥

हे सौम्य हे सुष्ठुदर्शन, त्वया मे मम इदं बन्धुकृत्यं स्वजनकार्यं स्वमित्र
कार्यं व्यवसित अगीकृत परिप्यामीति निश्चित कश्चित् । भवत तव धीरता
निर्बचनता प्रत्याख्यातु निराकर्तुं न परिप्यामीति वक्तुं खलु अवश्य न तर्कयामि
न कल्पयामि ।

अथवा भवत धीरता निर्बचनता प्रत्याख्यातु प्रत्युत्तरयितु न कल्पयामि
नाशासे । विना तव प्रतिबचनेन चक्षुरेणापि त्वया मित्रस्य मम कार्यं स्वीकृत
मिति मन्ये ।

हि यस्मात् कारणात् नि शब्दोपि शब्दरहितोपि शब्दमङ्गुर्वाणोपि त्व
याचित प्रायित सन् चातकेभ्य जलं प्रदिशसि ददासि ।

हि एतस्मात् कारणात् अह एव मन्ये यन् सता त्वाद्दशां परोपकारिणा
महामना प्रणयिषु प्रीतिमसु मित्रेषु सेवकेषु आप्तेषु याचके विषये च ईप्सि-
तार्थं न्यैव अभिलषितार्थनिष्पादनमेव प्रत्युक्त प्रत्युत्तरमस्ति ॥ १२२ ॥

O gentle one, has it been resolved by you to transact this friendly work of mine ? I do not indeed take your silence to imply a flouting (of my request) Even though speechless, you gave water to the Chatakas when asked for it The doing of a desired act is itself a reply of the good persons to those who offer a request

LAST WORDS TO THE CLOUD 2

(O delight-giving cloud, did you decide to execute this friendly work of mine ? Because you do not give the reply, I do not suppose that you do not wish to transact it In other words, I do not expect a reply from you I take it up that your silence implies consent to transact your friend's work. The reason is that you remain silent and still supply water to the Chataks, who long for it I believe that benevolent persons like you, who evince affection for their friends, do not reply to their requests by words Such good persons really bring to a successful end the desired works of their supplicants To state otherwise, great persons do not give promise in words alone That they do the work is a reply by itself They are by nature inclined to help in fulfilling the cherished desires of their supplicants The cloud roars in autumn but does not rain, whereas in monsoon it rains but does not roar Likewise, a low person speaks much but does nothing of it, while a good person speaks nothing but does the work Actually to execute the work is a reply by itself of the good persons) 122

एतत्कृत्वा प्रियमनुचितप्रार्थनावर्त्मनो मे

सौहार्दाद्वा मिथुर इति वा मय्यनुक्रोशबुद्ध्या ।

इष्टान् देशान्विचर जलद प्रावृषा संभृतश्री-

र्मा भूदेवं क्षणमपि च ते विद्युता विप्रयोगः ॥ १२३ ॥

मेघं प्रति चरमवचनं ३

हे मेघ, अनुचितप्रार्थनाउन्मत्तः न विद्यते उचित योग्य त्वदनुरूपं प्रार्थनाउत्तमं प्रार्थनामार्गं यस्य तस्य मे मम एतत् प्रियं इदं इष्टमर्थं मौनार्थं मिथयान् . अथवा मयि अनुमोशबुद्ध्या दयालुत्वेन, अथवा अथ विधुरं विद्वत् कीनः दुःस्मितः इति वारणाद्वा मम एतत् पूर्वोक्तसन्देशमारण-
रूपप्रियकार्यं कृत्वा पश्चात् प्रावृषा वर्षाभलेन शत्रुना मभृतश्रीं पुष्टाकृतिः
पुष्टकायनान्तिः सन् इष्टान् अमोष्टान् बाह्यितान् देशान् स्थानानि विचर
यायाः । च ते तव एव यथा मम स्त्रिया विप्रयोगो जातस्तथा तव विद्युता
सौदामिन्या च विप्रयोगः क्षणमपि सा भूत् न स्यात् ॥ १२३ ॥

Having done this good to me, whose way of request be not proper, through friendship or out of a feeling of pity for me as I am separated from my wife, O cloud, you roam over any regions you like, being replenished with splendour by the rainy season May there never be your separation from lightning in this way even for a moment

LAST WORDS TO THE CLOUD. 3

(O friend, my way to entrust this work to you is not proper. A saintly one like you should not be given such work, still you do my work out of friendship or through a feeling of compassion for me, as I am miserable. Thereafter you can go to any region you like, increased in glory by the rainy season. I wish that you should never suffer separation from your wife—the lightning—even for a moment, in the same way as I had to suffer.) 123

तस्मादद्रेनिगदिततया शीघ्रमेत्यालकायां

यक्षागारं निगलितशुचा पूर्वचिह्नं निदित्वा ।

पत्सन्दिष्टं प्रणयमधुरं गुह्यकेन प्रयत्नात्

तद्गोहिन्याः सकलमवदत् कामरूपी पयोदः ॥ १२४ ॥

मेघप्रयाणं सन्देशदानं

कामरूपी इच्छितरूपधारणकुशलः पयोदः मेघः तस्मात् रामगिरेः
 अत्रेः पर्वतात् शीघ्रं यथा भवति तथा अलकायां एत्य आगत्य विगलित-
 शुचा सन्देशप्रेषणोत्थानानन्देन मेघप्रयाणेन च विगलितः निवृत्तः शोको
 यस्यासौ तेन, विगलितशुचा गतशोकेन गुह्यकेन यत्नेन निगदिततया
 वृत्ततया पूर्वचिह्नैः प्रथमव्यक्तलक्षणैः यक्षागारं यक्षगेहं विदित्वा ज्ञात्वा,
 प्रयत्नात् आदरतः प्रणयमधुरं दिनयमनोह्रं यत् सन्दिष्टं तत् सकलं समग्रं
 तद्गोहिन्याः यक्षभार्यायाः अवदत् कथयामास ॥ १२४ ॥

Having come to Alaka at once from that mount
 (Ramgiri) and having recognised the Yaksha's house by
 signs given by him, deprived of sorrow, the cloud, capable
 to assume any shape, told his wife everything, which was
 imparted by the Yaksha as a message, sweet with love and
 with great effort.

THE DEPARTURE OF THE CLOUD AND THE DELIVERY OF THE MESSAGE

(The cloud, who was able to assume any form at will
 came at once from mount Ramgiri to Alakapuri; recognised
 the Yaksha's House from signs given by him and related to
 the Yaksha's wife in words sweet and soothing all that was
 told by the Yaksha with love, difficulty and sorrow lessened
 at the departure of the Cloud.) 124.

तं सन्देशं जलधरवरो दिव्यवाचाऽऽचक्षे

प्राणांस्तस्या जनहितरतो रक्षितुं यक्षवध्याः ।

प्राप्योदन्तं प्रमुदितमनाः सापि तस्या स्वमर्तुः

केषां न स्यादभिमतफला प्रार्थना क्षुचमेपु ॥ १२५ ॥

यक्षवध्याः कुबेरस्य च सन्देशदानं

गुह्यव्यक्तं ॥ सन्देशं जनहितरतः जनानां लोकानां हितकरणे रतः
 प्रीतियुक्तः आसत् जलधरवरः मेघप्रेष्ठं तस्याः यक्षवध्याः प्राणान् रक्षितुं
 पालयितुं दिव्यवाचा दिव्यवाण्या प्रधानवाण्या यन्नपत्न्यै घनदाय च आश-
 चक्षे कथयामास अवययत् ।

सापि यक्षवधूरपि स्वभर्तुः निजवक्ष्यमस्य उदन्तं सन्देशं प्राप्य श्रुत्वा प्रमुदितमनाः हृष्टचित्ता वस्यौ बभूव ।

हि यस्मात् कारणात् उत्तमेषु सज्जनेषु पुरुषेषु कृता प्रार्थना प्रयुक्ता यात्रा केषां पुरुषाणां अभिमतफला न स्यात् अभीष्टफलदायिनी न स्यात् अपि तु उत्तमेषु कृता प्रार्थना सर्वेषामेव इष्टफलप्रदा भवेदेव ॥ १२५ ॥

To preserve the life of that Yaksha's wife, the best of the cloud, engaged in doing good to the people, delivered that message in speech divine. She too, on receiving the message from her husband, became greatly pleased in mind. Whose request to the best of persons does not bear the desired fruit ?

THE MESSAGE WAS DELIVERED TO THE YAKSHA'S WIFE AND KUBERA.

(The cloud, loving to do good to the people, imparted that Yaksha's message with speech divine to Kubera and the Yaksha's wife, so as to save the latter's life. The Yaksha's wife, on her part, was wild with joy on receiving the message from her husband. Request of all to noblest of persons always bears the desired fruit.) 125.

श्रुत्वा घातौ जलदक्षितां तां घनेशोपि सद्यः

शापस्यान्तं सदयहृदयः संविधायास्तकोपः ।

संयोज्यैतौ विगलितशुचौ दम्पती इष्टचितौ

भोगानिष्ठानविरतमुखं भोजयामास शश्वत् ॥ १२६ ॥

देशपाराज्ञानिष्टिः

जलदक्षितां यत्नेन सन्दिष्टां तां पूर्वोक्तां घातौ श्रुत्वा निशम्य, सदयहृदयः दयया सहित हृदयं यस्य सः, तेन अस्तकोपः अस्तः नियुक्तः अस्तङ्गतः कोपः यस्य सः, घनेशः कुबेरोपि सद्यः शीघ्रं शापस्यान्तं विधाय शापस्य वर्षावधि-विद्योमलक्षणस्य देशपारकरणरूपिण्या आज्ञायाः अन्तं विरामं पूर्णतां संविधाय अवशिष्टान् चतुरो मासान् क्षमाप्य तौ दम्पती जायावल्लभी संयोज्य एकत्र मेलयित्वा एतौ विगलितशुचौ स्फोटितशोकौ इष्टमानसौ कृत्वा, इष्टान् मनो-

चाङ्क्षितान् भोगान् अविरतसुखं अनवच्छिन्न अखण्डं अविरामं शश्वन् निरन्तरं सुखं भोजयामास ॥ १२६ ॥

Hearing that story told by the cloud, the Lord of the wealth also, with anger removed and heart compassionate, brought to an end the curse, united together that couple, sorrowless and delighted and made them enjoy for ever the unceasing happiness and pleasures at will.

PUNISHMENT OF EXILE WAS PARDONED.

{ Kubera's heart was filled with pity, when he heard the Yaksha's message, as related by the cloud. Thereat, his anger was gone, the curse was ended and four months of exile that were yet to be passed were condoned. He brought about the reunion of the Yaksha and his wife, granting them all facilities to enjoy a life, blessed with pleasures at will. } 126.

इत्यम्भूतं सुचरितपदं मेघदूताभिधानं

कामक्रीडाविरहितजने दुःखयुक्ते विनोदः ।

कामं चास्मिन् मतिनिपुणतानन्यभावः कयीनां

नत्वाऽऽर्यायाश्चरणकमलं कालिदासश्चकार ॥ १२७ ॥

स्वकाव्यविवरणपूर्वकं समाप्तिमङ्गलं

कालिदासः कविः, आर्यायाः भगवत्याः पार्वत्याः चरणकमलं नत्वा प्रणम्य इत्यम्भूत एतादृशप्रसारेण रचितं सुचरितपदं सु सुन्दरं उत्तमपात्रयोः चरितं तद्वर्णनात्मकानि पदानि विरचनानि श्लोकाः अस्मिन् नन् मेघदूताभिधानं शान्त्यं चकार ।

अस्मिन् काव्ये, दुःखयुक्ते कामक्रीडाविरहितजने मदतपेलिविरहितपुरुषे विनोदः आनन्दः भवति । अस्मिन्काव्ये कयीनां मतिनिपुणतानन्यभावः मतेः सुन्दरे निपुणतायाः अनन्यभावः परीक्षणं बुद्धिचातुर्यं च भवति ॥ १२७ ॥

इति श्री कविकुञ्जतिलकविश्री कालिदासविरचितं मेघदूताभिधानं

महाकाव्यं सम्पूर्णं इति इति सम्पूर्णं ॥ संसन् १७१४ वर्षे

लिखितं ॥ श्रीरस्ति ॥ श्री ॥



Kalidas, having bowed to the lotus-like feet of the Goddess, composed a poem entitled the Meghdoota, of this sort and with the best of words and characters. In this poem, there is entertainment provided for a person rendered unhappy by being deprived of love-sports and a test for skill and versatility of poets.

EPILOGUE

(Poet Kalidas, having bowed to the feet of Goddess Parvati, composed as outlined a poem entitled the Meghdoota, containing verses finely worded and describing the best of characters This poem will afford pleasure to persons, who are miserable on account of separation from their wives and hence not in a position to enjoy the pleasures of love-sports It will also serve as a test of the skill and versatility of poets.) 127.

इति श्री कविकुलतिलकविश्री कालिदासकृतं मेघदूताभिधानं
महाकाव्यं सम्पूर्णं इति इति सम्पूर्णं ॥ संवत् १७१४ वर्षे
लिखितं ॥ श्रीरस्ति ॥ श्रीः ॥

INTERPOLATED THREE VERSES

The three verses given below have been seen as an appendix in one printed edition of the Meghdoota. Their meaning and purport are the same as those expressed in verses 96, 98 and others of this poem, and in a better way. Hence to accept them will merely be a repetition of what has been already told. Moreover their style of composition is not of a high order. As such, I am of the opinion to regard them spurious They only repeat what has already gone by. I give them here with commentary simply for the knowledge of readers. In truth, these three verses are not of Kalidas' composition Had these verses contained

some matter new, I would not have regarded them spurious and would have come to some definite decision about them after searching for them and collating in other manuscripts; but as they contain nothing new or peculiar, I am inclined to believe them as composed in pleasure by some other poet on the line same as Kalidas has followed.

इत्याख्याते सुरपतिसखः शैलकुल्यापुरीषु

स्थित्वा स्थित्वा घनपतिपुरीं वासरैः कैश्चिदाप ।

गत्वागारं कनकरुचिरं लक्षणैः पूर्वमुक्तै-

स्तस्योत्सङ्गे क्षितितलगतां तां च दीनां ददर्श ॥ १ ॥

इति इत्थ आख्याते यत्नेन उक्ते सति सुरपतिसखः इन्द्रमित्रः मेघः शैल-
कुल्यापुरीषु शैलाः पर्वताः कुल्याः नद्यः पुर्यः नगर्यः इत्यादिषु स्थि वा स्थित्वा
विश्रम्य कैश्चित् अरूपैः वासरैः दिनैः घनपतिपुरीं अलकापुरीं आप प्राप ।

कनकरुचिरं सुवर्णादिषस्तुभिः सुशोभितं, पूर्वं यत्नेन उक्तेः प्रोक्तै लक्षणैः
आगारं गृहं गत्वा तस्य गृहस्य उत्सङ्गे तलप्रदेशे क्षितितलगतां भूमिशय्यायां
सुप्तां दीना दयापात्रां तां यक्षपत्नीं ददर्श अवलोकयामास ॥ १ ॥

Having been thus told, Indra's friend, resting awhile on mountains, rivers and towns, arrived at the city of the Lord of Wealth after some days. Having gone to that house bright like gold and recognising it from aforesaid signs, he saw the miserable woman in its interior, lying on the ground.

(The Yaksha's speech being thus finished, Indra's friend the Cloud, resting on mountains, rivers and cities, reached Kubera's Alakapuri after some days. Here he came to the Yaksha's house, recognising it from signs given and adorned with golden buntings and other embellishments. He saw in the Yaksha's house his miserable wife, lying in a pitiable condition, with her bed spread upon the floor of the house.) 1.

स्निग्धाः सख्यः क्षणमपि दिवा तां न मोक्षयन्ति तन्वी-

मेकप्रख्या भवति हि जगत्पङ्क्तानां प्रवृत्तिः ।

स त्वं रात्रौ जलद शयनासन्नधातायनस्यः

कान्तां सुप्ते सति परिजने वीतनिद्रासुपेयाः ॥ २ ॥

हे मेघ, स्निग्धा स्नेहपरवशाः नस्याः सख्यः, तन्वी सुकोमल-
शरीरां तां दिवा क्षणं अपि न मोक्षयन्ति न मुञ्चन्ति । जगति विश्वे
एते संयोगवियोगादिषु अङ्गनानां लोणां प्रवृत्तिः दृशा एकप्रदया एक-
प्रकारा ऽपि प्रायः भवन्ति मर्वाणां लोणां स्वभावो मानसं चित्तस्थितिस्तु
प्रायः ममाना एवाम्ति । अर्थात् दिवसे तु मस्तीनामुपस्थितौ लज्जया
मन्दैरादानादानावकाशो न मिलिष्यति ।

अतः हे जलद स त्वं रात्रौ परिजने अनुचरजने सुप्ते सति शयना-
सन्नधातायनस्यः सख् भूमिशयननिकटवर्तिगाथाश्लेषयुपविष्टः सख् वीत-
निद्रां कान्तां जागरितां उपेयाः गच्छेः ॥ २ ॥

Affectionate friends do not leave alone that tender-bodied one even for a moment by day. The ways of women are the same or uniform all throughout the world. Hence, O cloud, you, resting on the window near her bed, should approach my wife, devoid of sleep, at night, when all attendants are asleep.

(O cloud, my wife's affectionate friends do not leave her — the tender-bodied one — alone even for a moment by day. So you have not to impart my message in the presence of her friends, because women are always bashful by nature. Women's ways are uniform throughout the world. Hence, O friend, at night when all the servants are asleep, you, sitting on the window near her bed on the ground, should deliver my message to her, when she awakes during the night.) 2.

अन्वेष्टव्यामवनिशयने सन्निवीर्णैकपार्श्वी

तत्पर्यंकप्रगलितलवैश्छिन्नहारैरिवास्तैः ॥

भूयो भूयः कठिनविपमां सारयन्तीं कपोला-

दामोक्तव्यामयमितनखेनैकप्रेणीं करेण ॥ ३ ॥

हे मेघ, सन्निवीर्णैकपार्श्वी सम् मम्यक निगान्त निकीर्णं सङ्कुचित एक पार्श्वं यया सा ता । छिन्नहारै इव मुदितहाराणा रत्नवणिका इव सत्पर्यंक प्रगलितलवै तस्या पर्यंक पलग तस्मात् प्रगलिता स्रजन्त लवा बिन्दव येपा तै अस्तै अश्रुभि युक्ता कठिना जटी जटिला विपमा स्पर्शासहा आमोक्तव्या मम हस्ताभ्या पृथक् समीचीना करणीया ईदृशी एकप्रेणी अयमितनखेन अयमिता अवर्तिता नरा यस्मिन् स तेन करेण कपोलान् भूयो भूय पुन पुन सारयन्तीं दूरीकुर्वन्ती त्य द्रक्ष्यसि ॥ ३ ॥

(You would see her), who is to be found out, sleeping sidewise on her bed on the floor, shedding tears falling down from her bed like pearls dropping out from the garland and waving aside again and again from her cheek the single braid of hair, — rough, uncouth and worthy of being loosened by me, — by her hand, with nails unpaired

(O cloud, you will find her your friend sleeping with twined legs on one side on her bed on the ground, shedding tears from her eyes dropping down like pearls from the garland from the bed, and casting aside off and on from the cheek her braid of hair—hard and painful to touch and which is to be untied and combed only when I meet her—by her hand with nails uncut) 3



हस्तलिखित-पुस्तकानां संकेतः

- क १ संकेत-आदर्श पुस्तकं विद्वत्संस्कृत १०१४ वर्षे लिखित मूलेन सह
टीकास्ति । टीकाया नाम न विद्यते । पर केनचिद् गुञ्जरेण कृतेति ज्ञायते
अन्वित् १२७ श्लोकाः सन्ति । पत्राणि २५ मितानि ।
- ख २ संकेत-संवत् १५१३ प्रायः । केवलम् मल्लिनाथी संजीवनी नाम्नी टीका ।
श्लोकसंख्या १२१ । पत्राणि २८ ।
- ग ३ संकेत-संवत् १६१२ ज्येष्ठशुद्धद्वादश्या सप्तम्याः तृतीयांशे लिखितं
सम्पूर्णटीका केवलम् । टीकाया नाम न विद्यते । श्लोक संख्या १२४ ।
पत्राणि ३२ ।
- घ ४ संकेत-संवत् १६९५ कार्तिक वदी १ चौरमास-मध्ये लिखितं । मूलेन
सह अवचूरी टीका । श्लोकसंख्या १२५ । पत्राणि १४ ।
- ङ ५ संकेत-संवत् १७०४ भाद्रपद वदी २ सोमे केवलम् मल्लिनाथी संजीवनी
नाम्नी टीका मेघमन्देरा इति ग्रन्थान्वितम् । श्लोक संख्या १२३ ।
पत्राणि ३४ ।
- च ६ संकेत-संवत् १७१६ कार्तिकमासेऽसिते पक्षे १३ कर्मनाद्या मुनि
भवनपिम्बेन । मूलमात्रं श्लोकसंख्या १२६ । पत्राणि १९ ।
- छ ७ संकेत-संवत् १६९२ प्रायः । मूलमात्र । श्लोक-संख्या १२५ । पत्राणि १९ ।
मल्लिनाथस्य टीकाया नाम कैश्चित् सारोद्धारिणीत्युच्यते तत्र युक्त
मल्लिनाथस्य टीकाया नाम संजीवनी एव ।

हस्तलिखित-पुस्तकानां संकेतः

श्लोकारम्भः	क	ख	ग	घ	ङ	च	छ
	१	२	३	४	५	६	७
कश्चित्तान्ता	१	१	१	१	१	१	१
सरिमपत्री	२	२	२	२	२	२	२
तस्य विद्या	३	३	३	३	३	३	३
प्रत्यामन्त्रे	४	४	४	४	४	४	४

श्लोकारम्भः	क	ख	ग	घ	ङ	च	छ
	१	२	३	४	५	६	७
धूमज्योति	५	५	५	५	५	५	५
जातं धंशे	६	६	६	६	६	६	६
संतप्तानां	७	७	७	७	७	७	७
श्वामारुहं	८	८	८	८	८	८	८
मन्दं मन्दं	९	९	९	९	९	९	९
तां चावरयं	१०	१०	१०	१०	१०	१०	१०
कर्तुं यच्च	११	११	११	११	११	११	११
भापूच्छस्व	१२	१२	१२	१२	१२	१२	१२
मार्गं तावत्	१३	१३	१३	१३	१३	१३	१३
भद्रेः श्लेर्गं	१४	१४	१५	१४	१४	१४	१४
रत्नचङ्गाया	१५	१५	१५	१५	१५	१५	१५
स्वयं यच्च	१६	१६	१६	१६	१६	१६	१६
श्वामासार	१७	१७	१७	१७	१७	१७	१७
अश्वक्लान्तं	१८	+	१८	१८	×	१८	१८
छन्नोपागतः	१९	१८	१९	१९	१८	१९	१९
स्थिरा तस्मिन्	२०	१९	२०	२०	१९	२०	२०
तस्यास्तितैः	२१	२०	२१	२१	२०	२१	२१
नीपं दृष्ट्वा	२२	२१	२२	२२	२१	२२	२२
अग्नौ विन्दु	२३	२२	२३	२३	२२	२३	२४
उत्पश्यामि	२४	२३	२४	२४	२३	२४	२३
पाण्डुचङ्गाया	२५	२४	२५	२५	२४	२५	२५
तेषां दिष्टु	२६	२५	२६	२६	२५	२६	२६
मीधैरावर्यं	२७	२६	२७	२७	२६	२७	२७
विश्रान्तः सन्	२८	२७	२८	२८	२७	२८	२८
वक्रं पन्थाः	२९	२८	२९	२९	२८	२९	२९
घीचिद्योम	३०	२९	३०	३०	२९	३०	३०
वेणीभूत	३१	३०	३१	३१	३०	३१	३१
प्राप्यावन्ती	३२	३१	३२	३२	३१	३२	३२
दीर्घाकुर्वन्	३३	३२	३३	३३	३२	३३	३५

श्लोकारम्भ	क	ख	ग	घ	ङ	च	छ
	१	२	३	४	५	६	७
हारास्तारान्	३४	३३	३४	३४	३३	३४	३३
प्रघोषस्य	३५	३४	३५	३५	३४	३५	३४
आलोद्गीर्णः	३६	३६	३६	३६	३६	३६	३६
मर्तुः कंठ	३७	३७	३७	३७	३७	३७	३७
अप्यन्यस्मिन्	३८	३८	३८	३८	३८	३८	३८
पाश्यास	३९	३९	३९	३९	३९	३९	३९
पश्चादुर्ध्व	४०	४०	४०	४०	४०	४०	४०
गच्छन्तीनां	४१	४१	४१	४१	४१	४१	४१
तां कर्वांसिन्	४२	४२	४२	४२	४२	४२	४२
सस्मिन् काले	४३	४३	४३	४३	४३	४३	४३
गभीरायाः	४४	४४	४४	४४	४४	४४	४४
तस्या किञ्चित्	४५	४५	४५	४५	४५	४५	४५
तत् निष्पन्नो	४६	४६	४६	४६	४६	४६	४६
तत्र दृक्त्वं	४७	४७	४७	४७	४७	४७	४८
उपोतिलेला	४८	४८	४८	४८	४८	४८	४८
भाराध्वेन	४९	४९	४९	४९	४९	४९	४९
इदम्यादातुं	५०	५०	५०	५०	५०	५०	५०
तामुत्तीर्य	५१	५१	५१	५१	५१	५१	५१
प्रह्लावतं	५२	५२	५२	५२	५२	५२	५२
हिप्वा हाल	५३	५३	५३	५३	५३	५३	५३
सस्मान् गच्छेः	५४	५४	५४	५४	५४	५४	५४
तस्याः पार्श्वं	५५	५५	५५	५५	५५	५५	५५
आसीनानां	५६	५६	५६	५६	५६	५६	५६
तं चेद् वापौ	५७	५७	५७	५७	५७	५७	५७
ये संरंभो	५८	५८	५८	५८	५८	५८	५८
तत्र वयक्तं	५९	५९	५९	५९	५९	५९	५९
द्युदयान्ते	६०	६०	६०	६०	६०	६०	६०
प्रालेपाद्दे	६१	६१	६१	६१	६१	६१	६१
गत्या चोर्ध्व	६२	६२	६२	६२	६२	६२	६२

श्लोकारम्भः	क	ख	ग	घ	ङ	च	छ
	१	२	३	४	५	६	७
तत्परपामि	६३	६३	६३	६३	६३	६२	६३
तरिमन् द्विरवा	६४	६४	६४	६४	६४	६३	६४
तत्रावश्यं	६५	६५	६५	६५	६५	६४	६५
हेमाम्भोज	६६	६६	६६	६६	६६	६५	६६
तस्योत्सरो	६७	६७	६७	६७	६७	६६	६७
विधुदन्तं	६८	६८	६८	६८	६८	६७	६८
वाप्यश्यामा	६९	६९	६९	६९	६५	७५	६९
आनन्दोत्थं	७०	७१	७१	७०	७१	७०	७१
यस्यां यस्याः	७१	७२	७२	७३	७२	६९	७६
वायुसम्पा	७२	७८	७३	७४	७१	७०	८०
भीषीषन्धो	७३	७४	७४	७१	७४	७१	७२
हस्ते ह्रीष्टा	७४	६९	७०	७३	६७	६७	७०
यस्यां मत्त	७५	७०	७५	७५	७०	७८	७२
अक्षीणान्त	७६	७७	७६	X	७७	X	७४
यन्मानीता	७७	७५	७८	७९	७५	७१	७८
मन्दाकिन्याः	७८	७९	७३	७२	७३	७६	७३
यत्र क्षीणां	७९	७६	७९	७६	७६	७३	७७
मत्वा देवं	८०	७९	८०	८०	७९	७४	८१
वासिष्ठिं	८१	८०	८१	७८	८०	७५	७५
तत्रागारं	८२	८१	८२	८१	८१	७६	८०
वारी वास्मिन्	८३	८२	८३	८२	८२	७७	८१
तस्यास्तीरे	८४	८३	८४	८३	८३	७८	८१
रक्षाशोक	८५	८४	८५	८४	८४	७९	८३
तन्मध्यं च	८६	८५	८६	८५	८५	८०	८४
एभिः साधो	८७	८६	८७	८६	८६	८१	८५
गत्वा सधः	८८	८७	८८	८७	८७	८२	८६
तन्वी रियामा	८९	८८	८९	८८	८८	८३	८७
तां आनीयाः	९०	८९	९०	८९	८९	८४	८८
नूनं तस्याः	९१	९०	९१	९०	९०	८५	८९

श्लोकारम्भः	क १	ख २	ग ३	घ ४	ङ ५	च ६	छ ७
आलोके ते	९२	९१	९२	९१	९१	८६	९०
दक्षसो वा	९३	९२	९३	९२	९२	८७	९२
शेषान्मासान्	९४	९३	९४	९५	९३	८८	९१
सत्यापदा	९५	९४	९५	९६	९४	१०३	९३
आधिपत्या	९६	९५	९६	९३	९५	९५	९४
निःश्वासेना	९७	९७	९६	९४	९७	९६	९५
आघे बद्धा	९८	९८	९८	९७	९८	९७	९६
पाङ्गानिन्द्रो	९९	९६	९९	९८	९६	९८	९७
सा मंगस्तता	१००	९९	५	९९	९९	९९	९८
जाने सषया	१०१	१००	१००	१००	१००	१००	९९
ह्युपापांग	१०२	१०१	१०१	१०१	१०१	१०१	१००
वामश्वास्याः	१०३	१०२	१०२	१०२	१०२	१०२	१०१
तस्मिन्पाले	१०४	१०३	१०३	१०३	१०३	१०४	१०२
तामुपाप्य	१०५	१०४	१०४	१०४	१०४	१०५	१०३
भर्तुमिश्रं	१०६	१०५	१०५	१०५	१०५	१०६	१०४
इयदाहयाते	१०७	१०६	१०६	१०६	१०६	१०७	१०५
तामायुष्मन्	१०८	१०७	१०७	१०७	१०७	१०८	१०६
अंगीर्ता	१०९	१०८	१०८	१०८	१०८	१०९	१०७
आवदाप्येयं	११०	१०९	१०९	१०९	१०९	११०	१०८
श्यामाह्वयं	१११	११०	११०	११०	११०	१११	१०९
घरासिक्त	११२	५	१११	१११	५	११२	११०
स्वासाटिक्क	११३	१११	११२	११२	१११	११३	१११
मामाकाश	११४	११२	११३	११३	११२	११६	११२
मिथ्या सद्यः	११५	११३	११४	११४	११३	११५	११३
संविष्यन्ते	११६	११४	११५	११६	११४	११४	११४
इयदाह्वयं	११७	११५	११६	११५	११५	११७	११५
घातान्तो मे	११८	११६	११७	११७	११६	११८	११६
मृपशार्द	११९	११७	११८	११८	११७	११९	११७

श्लोकारम्भ	क	ख	ग	घ	ङ	च	छ
	१	२	३	४	५	६	७
एतस्मान्मा	१२०	११८	११९	११९	११८	१२०	११८
आश्वासैवं	१२१	११९	१२०	१२०	११९	१२२	११९
कच्चिरसौम्य	१२२	१२०	१२१	१२१	१२०	१२१	१२०
एतच्छृत्वा	१२३	१२१	१२२	१२२	१२१	१२३	१२१
तस्मादद्रे	१२४	×	×	×	×	×	×
तत्संदेश	१२५	×	१२३	१२३	१२२	१२४	१२२
श्रुत्वा वार्ता	१२६	×	१२४	१२४	१२३	१२५	१२३
इत्यभूत्	१२७	×	×	१२५	×	१२६	×



मेघदूत-श्लोकानां अकाराद्यनुक्रमणिका

श्लोकारम्भः	श्लोकाङ्काः	श्लोकारम्भः कश्चित्कान्ता	श्लोकाङ्काः
अ			१
अग्रेनांगं	१०२	ग	
अद्रे भृश	१४	गच्छन्तीनां	४१
अश्वहान्त	१५	गच्छन्तीनां	४२
अश्वान्दशिमन्	२८	गच्छा चोप	४२
अश्वोधिन्दु	२३	गच्छा सद्य	८८
अश्वीगान्त	७६	गच्छीरावा	४४
आ		छ	
आये बद्धा	९८	छुद्योपान्त	१९
आधिपामा	९९	ज	
आनन्दोद्य	७०	जात बरो	६
आपृच्छद्व	१२	जाने सख्याः	१०१
आराप्येन	४९	जालोद्गीर्ण	३६
आलोके ते	९२	ज्योतिर्लला	४८
आश्वासवैद्यं	१२१	त	
आसीनानां	५६	तं चेद्वायी	५७
इ		तत्र स्वर्क	५९
इधंभूतं	१२७	तत्र स्वन्दे	४७
इयच्छयाते	१०७	तत्रागारं	८२
इयच्छात्मान	११७	तत्रावरणं	६५
उ		तन्मध्ये च	८६
उपरयामि द्रुत	२४	तन्वी रथाना	८९
उपरयामि त्वयि	९३	सं सन्देहा	१२५
उत्तरे वा	९३	तस्माद् गच्छे	५४
ए		तस्माद्दे	१२
एतच्छ्रवा	१२३	तस्मिन् काले जलद्	१०४
एतस्मान्मां	१२०	तस्मिन् काले नयन	४३
एभिः सप्यो	८७	तस्मिन्दी	२
क		तस्मिन् द्विवा	६४
कपिन् सौम्य	१२२	तस्य रिप्या	३
कृतं पद्य	११		

श्लोकारम्भः	श्लोकाङ्काः	श्लोकारम्भः	श्लोकाङ्काः
तस्याः क्वचित्	४५	प्रद्योतस्य	३५
तस्याः निनके	३१	प्राटेयादे	६९
तस्याः स्त्रीति	४३	य	
तस्याः पानुं	४१	यद्वावतं	५२
तस्याः सरो	४०	म	
ता कस्याचित्	४२	मनुं कंडं	३०
ता आवरयं	१०	मनुमित्रं	१०६
ताज्जानीयाः	९०	मित्रा भयः	११५
तामायुष्मन्	१०८	मृगध्रादं	११९
तामुष्णीयं	५१	म	
तामुत्थाप्य	१०५	मावा दैवं	८०
तेषा दिङ्म	२९	मन्दं मन्दं	९
त्वष्टिस्पन्दो	४६	मग्दाङ्किण्याः	४८
त्वष्ट्यादातुं	५०	मामाकाता	११४
त्वष्ट्यायत्तं	१६	मार्गं सावय	९३
त्वामारुढं	८	य	
त्वामादिकष	११३	यत्र छीर्णां	४८
त्वामामार	१०	यत्राभीता	४७
ट		यस्या मत्त	४५
दीर्घीकृतं	३३	यस्या यथाः	४१
ध		ये संरंभो	५८
धाराभिक	११२	र	
धूम्रवोतिः	५	रक्तशोक	८५
न		रक्तदाया	१५
निष्ठामेनाधर	९०	रक्षापाग	१०२
नीचैरभये	२०	य	
नीप दृष्ट्वा	२२	वक्रः पन्था	२९
नीचीवन्था	४३	वापी आस्मिन्	८३
नूनं तम्बा	९१	वायुधाराया	१०३
प		वायुधियं	८१
पद्मादुश्चे	४०	विष्णुदन्त	६८
पादन्वाम	३९	विघ्नान्न मन्	२८
पाददृष्ट्वा	२५	वीचिभोभं	३०
पादानिन्दो	९९	वेणीमून	३१
प्रथममे	४		

